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Official Magazine

55
pages of creative tutorials

Create this painting
Discover how composition, light and colour are used to create the cover image – p36

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✍ **Dynamic art**
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Welcome

This is THE magazine for anyone wanting to further their Corel Painter skills or learn how to become a better artist

P30 ➤
Sci-Fi scenes
Learn how to create futuristic cities and skies and design a universe

P46 ◄
Paint like Pop Art
Paint a Pop Art piece in the style of Roy Lichtenstein

P58 ➤
The secret of a successful landscape
Discover how to compose landscapes with depth and impact

Visit our website!
If you find that the magazine isn't enough to satisfy your Corel Painter appetite, you can always visit our website. Pop on over to www.paintermagazine.co.uk and register as a user. Once this is out of the way, explore the pages and enjoy great content such as:
• Painter face-off game
• Online galleries to share your work
• Special forum for meeting other Corel Painter users

In the Fifties and Sixties, Pop Art changed the face of the art world, blending techniques from mass production with artistic intent to introduce new ways of creating and looking at paintings – a path that eventually led us here, to digital art. In this issue, illustrator Kyle T Webster takes a look at how we can re-create Pop Art digitally.

We're all about technique this issue, from cutting edge to classical. Simon Buckroyd is sharing his tricks for painting a stellar Sci-Fi scene on p30, and on p58 Anne Pogoda demonstrates the secrets of a successful landscape painting to help you create imaginative settings. In our Art Study on p52, Cat Bounds tackles a subject that caused controversy in the art world up until the 19 Century – how to paint a realistic horse.

Our glowing cover this month comes from Corel Painter Master Marta Dahlig, who'll be showing advanced artists how to create perfect character compositions on p36 through the use of background textures.

Enjoy your painting!

April

April Madden, Technical Editor
april.madden@imagine-publishing.co.uk

Contributors | Our panel of experts

Nick Spence
www.nick-spence.com
Nick returns once more to bring us inspiration and information. The inspiration comes in the form of an interview with Bao Pham, the information is the news!

Tim Shelbourne
www.timshelbourne.co.uk
You'll find an amazing amount of photo-editing tools in Painter, meaning you can adjust images and paint, all in one program! Tim reveals the techniques you need
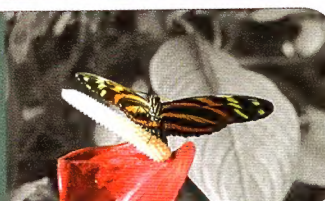
### Simon Buckroyd
www.paintermagazine.co.uk/user/Buckroyd
Space scenes are great fun to create and are also a fantastic way to improve your concept art skills. Simon makes his debut this issue to show how to plan and paint one

Marta Dahlig
www.marta-dahlig.com
Marta also makes her tutorial debut this issue, revealing how she created the incredible image that graces our cover. She passes on loads of professional advice, too
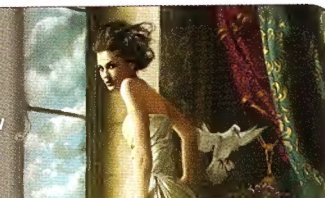
Kyle T Webster
www.kyletwebster.com
At the risk of getting repetitive, Kyle is another newcomer to the magazine's tutorials! He shares his tips for achieving an authentic Pop Art look using some cunning Painter tricks

Cat Bounds
www.pbase.com/catbounds
A lot of readers seem taken with the idea of drawing and painting horses, so Cat has some valuable advice for you. She also uncovers the Airbrush brush controls

Anne Pogoda
www.darktownart.de
Fans of landscapes need to flick straight to Anne's tutorial, where she builds up a landscape, pointing out vital composition tricks to guarantee stunning results
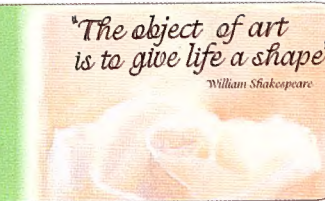
Sophie Elliot
Oil pastels are an incredibly versatile medium, allowing you to blend, score and experiment with texture. In our Drawing 101 this issue, Sophie dissects the most important aspects of oil pastels and shows you how to use them

Anne Carter-Hargrove
www.cadmiumdreams.com
Calligraphy may not be the first thing that comes to mind when you think about Painter, but Anne shows how you can make your own script and add it to finished artwork

"The object of art is to give life a shape"
William Shakespeare

If you would like to contribute, email **april.madden@imagine-publishing.co.uk**

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P30
Sci-Fi scene

AFTER

BEFORE

55 pages of creative tutorials

Create this painting
Discover how composition, light and colour are used to create the cover image - p36

P 30 SCI-FI SCENES
TRY YOUR HAND AT CONCEPT ART AND DISCOVER HOW TO DESIGN, SKETCH AND PAINT YOUR OWN INTERGALACTIC SCENE

P 36 CREATE THE COVER IMAGE
IMPROVE YOUR ART SKILLS BY FOLLOWING OUR EXPERT GUIDE TO CREATING THE COVER IMAGE
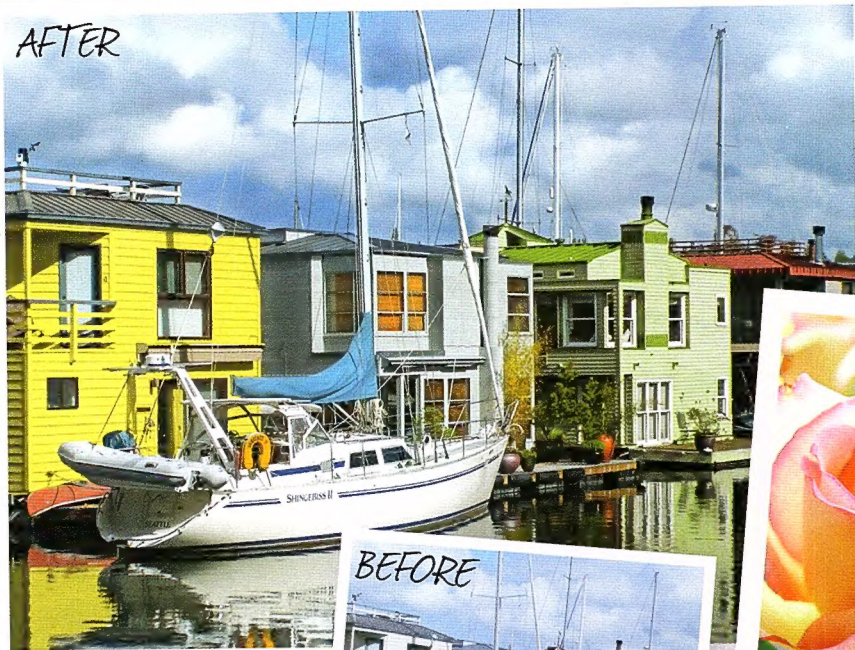
Feature
Edit photos in Painter

P20 Painter has some excellent tools for editing photos. We reveal how they work

AFTER

BEFORE

Regulars in every issue

WIN!
A YEAR'S SUPPLY OF THE MAGAZINE!
P96

Original artwork by Helen Chierego

'The object of art is to give life a shape'
William Shakespeare

Reviews

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P.52 Art Study

P.14 Interview

Original artwork by
Bao Pham

BUT...
HE SAID IT
WAS OVER...

P46 Paint like:
Pop Art

Interview
Professional artists

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Drawing 101
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Get up and running...

Feature focus
Get to know your tools

Art by: Andrew Jones

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"If you're into digital painting in any way you'd be mad not to buy Painter X."
Computer Arts

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Showcase your art with HANNspree

New budget digital frames put your work on display, without any printing problems

New from consumer electronics manufacturer HANNspree comes the SD7021 range of budget digital frames. Retailing at £39.99 in the UK and around $49.99 in the US, which is half the price of similarly sized offerings from other brands, these seven-inch frames could be the perfect showcase for your digital art.

Digital frames are most commonly associated with displaying your holiday snaps and other photos, but there are a few compelling reasons why digital artists may want to embrace them as a display medium too. Printing digital art properly can be a logistical and financial nightmare; it requires high quality paper and ink and

a better-than-average printer. Depending on the look of your image, you may want to use Digital Grounds to add texture to your piece. You'll also need to calibrate the colours displayed by your monitor and output by your printer so that they match up perfectly. And if you've made use of the grainy brushes and textures in your work already, then chances are you may have a few printing problems with these too.

This is where the digital frame comes in. Essentially a miniature monitor screen, it displays your art in the exact way you saw it as you were painting. Colours, textures and lines are as bright and fresh as they were when you first finished your composition. Digital frames also have an

interesting advantage for artists as they can cycle through the images stored in their internal memory or on memory cards – so you haven't just framed one image, you've effectively got an entire gallery in one little box. It's easy to add new content using a USB stick or a memory card, so you can update it regularly with ease.

HANNspree's budget offerings are the perfect way to experiment with displaying your work this way. Compatible with a variety of cards including SD and packing a decent 64MB of internal onboard memory, they're also cheap enough to justify purchasing one as a trial run. Visit **www. hannspree.com** to discover more and find out where to buy.

COREL painter Official Magazine

One million photos and counting

One nation covered by Geograph offers endless resources

If you're stuck for painterly inspiration but don't want to venture out into the winter gloom, pay a visit to Geograph (**www.geograph.org.uk**) – a site devoted to collecting photos of the British Isles. Launched in 2005 and now sponsored by the Ordnance Survey, Geograph recently passed the one million photo barrier. Geograph now routinely get over 1,000 new photographs each day, contributed by over 7,000 volunteers who grant a Creative Commons license on their submissions, allowing them to be reused and enjoyed by future generations. You can search by postcode to view your surroundings and areas of local interest, or venture further afield – which is ideal if you're looking for authentic reference material for your landscapes. Visitors just need to register to contribute their own images.

Ruined cottage near Kirkfield

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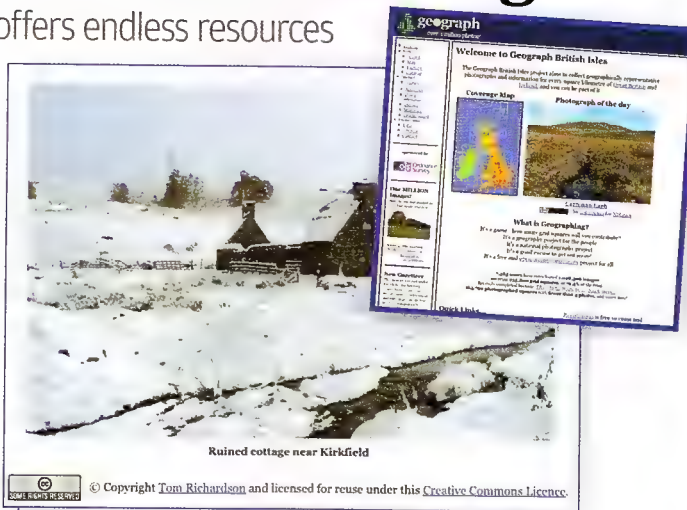
Geograph's images are licensed for re-use, just look for the 'Interested in reusing this image?' link under each image

Season's greetings

Create your own Christmas cards and support the National Gallery

The National Gallery, London, which houses one of the greatest collections of European painting in the world is offering customers the opportunity to create their own personalised Christmas cards. Iconic images of the festive season, from enchanting snowy scenes to the Nativity, are available to buy and download as high-res 300dpi Jpegs available at A3, A4 and A5 sizes. Botticelli, Michelangelo, Monet and Pissarro are among the great artists featured. Visitors can search by subject, themes, artist, A-Z, styles and timeline, and every purchase supports the National Gallery. Visit **www. nationalgalleryimages.co.uk** and search for Christmas.
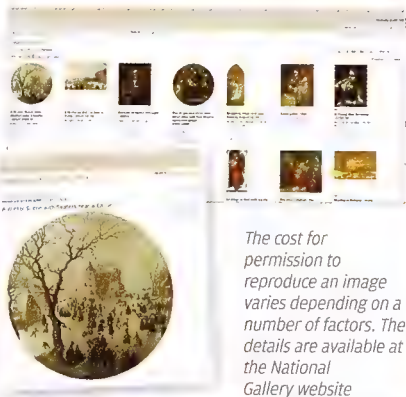
The cost for permission to reproduce an image varies depending on a number of factors. The details are available at the National Gallery website

Blurb introduce superior paper for book lovers

New print is 35% heavier than standard paper

Self-publishing giant Blurb (www. blurb.com) has introduced a new premium paper offering, which is 35% heavier than their standard paper, and the number one requested feature from users. Eileen Gittins, Blurb's CEO and founder, paid *Corel Painter Magazine* a visit on a brief UK stopover as the company expands their services internationally. "This is a big deal for Blurb users, many of whom are professionals who use our platform to create portfolios and to sell books to their clients," enthuses Gittins. This added option is available at the checkout and promises improved opacity and superior print quality. For Corel Painter users, Gittins was keen to show how Blurb's free BookSmart software was simple enough for first time users, while still sophisticated enough to ensure professional colour management and accurate reproduction.

Blurb is a company that believes passionately in the power of books; making, reading and selling them

The new text silk-finish paper is 35% heavier than Blurb's standard paper, and features improved opacity and superior print quality
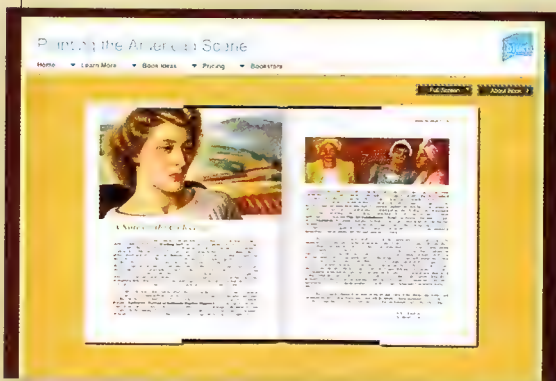
In short

Creative happenings from around the world

The art of books

Illustrator Julia Rothman maintains a wonderful blog (www.book-by-its-cover.com), which brings together her collection of books, both contemporary and classic, collected over the years. Categories include fine art, children's and handmade, as well as interviews with artists and designers. Rothman offers fascinating insight for anyone who loves looking at books as much as reading them.
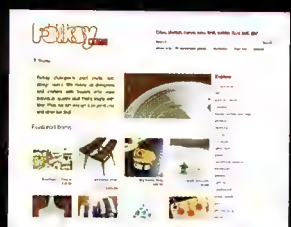
Young folks

Fans of Etsy.com and DaWanda.com should pay a visit to Folksy (www. folksy.com), a creative marketplace for buyers and sellers of the unique and unusual. Hand crafted goods sit alongside paintings, photographs, and prints. "There are a lot of talented people who make wonderful things and those things deserve a better platform," explains Folksy.

Theatre of dreams

Sketch Theatre (www.sketchtheatre. com) is a website that serves to motivate and inspire artists from all walks of life. Aspiring artists are exposed to contemporary artists who all began their careers with the primary process of putting ideas and expressions down with a pencil and paper. You can browse by artist, read news, participate in the forum and shop for t-shirts.

your Letters

Welcome to the part of the magazine where you can come and share your thoughts on anything you fancy!

Monitor versus printer

I know this is a difficult question because of the variety of monitors and printers out there, but I have always had a problem getting my printer to print exactly what I see colour-wise on my monitor. It's always too dark when it prints out, but looks perfectly bright on my monitor. I have a Samsung flat screen (193P Syncmaster Magic CX910 P Analog) that was recommended by Painter users and an HP Deskjet 5650 printer. When I adjust the brightness on the printer the art looks washed out. I would just about give anything if there was a service that could come and fix this problem – much like computer repairmen do – but I have never seen any such service. Has anyone had any problems like this and can suggest a way to correct it? I'm not looking for perfection, just some more accurate representation.

Lisa Peruchini

For the best results many experts advise colour calibrating your monitor. Colour calibrators are little devices that sit on or near your screen and compare its colours to those of your printer, then help you to bring the two in line. There are a range of different products available, such as the Spyder series from DataColor and the Huey from Pantone. Our favourite, although it's very expensive, is the ColorMunki because it comes with a piece of software that allows

Colour calibrators like this one can help you to achieve more accurate printing results

you to pack up an image with colour calibration settings so that it looks good on any monitor – perfect for sending work to clients.

Historical curiosity

I often see the phrase 'the history of art' in magazines and books and thought it sounded like a fascinating subject, but I've looked it up on the internet and found it very confusing. I was hoping for a straightforward guide to who painted what and when, but instead I keep finding articles about all the different ways of looking at art instead. There doesn't seem
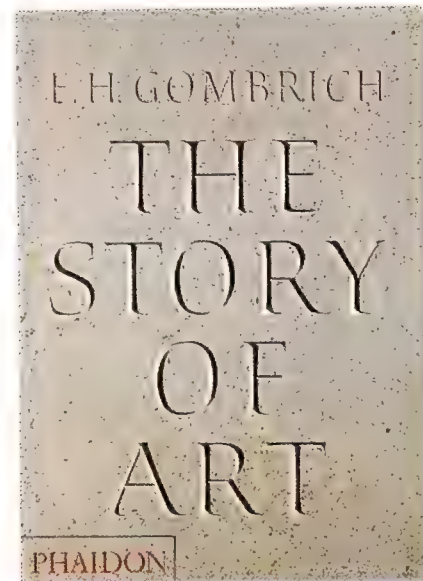
Now in its sixteenth edition, The Story Of Art is a perennially popular book on the history of art

to be any one way of doing things and I'm at a loss to understand what the point is?

John McFrederick

The study of the history of art takes in much more than the names of artists and the dates when they painted certain masterpieces.

Featured gallery

Our favourite reader's gallery this month

Natty Graham
http://www.paintermagazine.co.uk/user/natse

Natty's combination of bold colours and clean lines show off her background in graphic art and vector illustration, but there's far more to her elegant little gallery than flat images. Her study Fragment is a rich, sienna and scarlet-toned study, while her Hand Study shows off some exceptional abilities with life drawing – even if she did get cramp while keeping her hand still during the observation! We're also particularly taken with her study of two cats, and her spookily accurate animal skull.

Hand Study

© Natty Graham

Fragment

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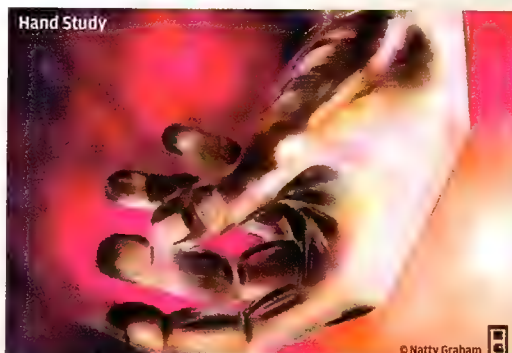
There are eight or nine main ways of looking at art, which are known as methodologies. The ones you're probably most familiar with are formalism (which deals with the visual qualities of a painting), and connoisseurship (which deals with how aesthetically pleasing and valuable a painting is). There are methodologies that look at what a painting says about its time and society around it, how paintings make us feel, and how we understand symbols, concepts and visual cues. Write to us or let us know in the forum (www.paintermagazine.co.uk/forum) if you'd like us to cover more about how critics look at artwork and interpret it. If you want to look at art in a chronological way, *The Story Of Art* by EH Gombrich, published by Phaidon, has been a seminal resource for artists and art historians for many years.

Gentleman Jim

Earlier this year I attended a conference on arts education and had the great fortune to witness **Official Corel Painter Magazine** contributor Jim Scullion in action. On this particular occasion he ran a series of four workshops, which consisted of around 15 participants in each. The conference delegates were able to sit in as observers to these workshops and I spent time in all four. The groups of participants ranged from primary school children to high school teenagers, through to art students at college. Jim's sport artwork is very well recognised and extremely popular, especially here in the US, but he was able to display an aptitude for creating virtually any subject matter during these workshops. I was amazed to find that Jim Scullion was in fact promoting a project which he had hoped to pursue, where he would work with children and young people, including

Official Corel Painter Magazine contributor Jim Scullion also creates and runs a range of workshops on digital art

disadvantaged children, and give them the opportunity to work with a real artist while exploring numerous issues, such as racism and bullying. This is very refreshing at a time when artists are charging very large fees to give workshops; particularly in relation to the demand for knowledge in terms of digital art where simple inexpensive instructional DVDs are costing hundreds of dollars.

Ronnie Dewer

It's always great to see artists working with people and groups that can really benefit from their knowledge, experience and inspiration, and it's lovely to see that Jim's work in this area has had such a profound affect on you and others – particularly when compared to the prohibitive prices some instructors charge for DVDs of their advice.

You can continue to benefit from Jim's wide knowledge and instructional ability as he guides us through many thorny artistic issues in our Art Class section every issue, ably assisted by a range of contributors who are only too happy to help with every kind of painting solution.

The Beast

© Natty Graham

Fluffy

© Natty Graham

Smear
This is a seductive female portrait that's part of a series. Bao Pham works in both Corel Painter and Adobe Photoshop

An interview with...
Bao Pham

Working in an art gallery has helped Bao Pham feed a passion for painting. Nick Spence caught up with him to find out more...

Bao Pham moved to the US aged 11, and now lives and works in Iowa City. Having recently graduated from the University of Iowa with a BFA in painting, Pham now works in a gallery while putting together an illustration portfolio, and painting both traditionally using oil and digitally. His work, which concentrates on the female form and fantasy worlds, has been published in *Exposé 5* and the first two *Exotique* books from Ballistic Publishing.

How would you best describe your particular style of artwork?
The word soft comes to mind. Along with colourful, bright, ethereal, intricate, cute and creepy. These are the words I often hear anyway! I never really pay much attention to my style; my peers usually do a great job in pointing it out. I try to paint what I see and what I feel, and then whatever comes out of that is my latest piece. It's up to the audience to decide upon a specific style. It puts a smile on my face whenever someone says they recognise my work – it makes me feel like I'm doing something right.

What attracted you to Corel Painter?
What Photoshop doesn't have is the ability to move the paint around. I love that Corel Painter's brushes are able to mimic the behaviour of real paint; the way the brushes move the colours around makes it feel more interactive and less disconnected than some of the other programs. The automated mixing of colours also gives a milky look that seems fuller and more dimensional. Painter's natural media brushes can create textures in ways I have not yet seen by any other program.

What would you say your favourite Corel Painter tools are?
At the moment my favourites are the Acrylic Captured Bristle, the Soft Oil Pastel, the Loaded Palette Knife and the Watery Glazing Flat. These are the brushes I have been using the most lately. The Oil Pastel brush is great for creating irregular shapes, and the Palette Knife is very useful for softening edges. I can deepen colours and add a bit of texture by using the Glazing Flat, and the Acrylic brush is perfect for painting.

Do you also use Adobe Photoshop?
I rarely use Painter and Photoshop independently of each other, so there is always a little bit of each program in my paintings. They complement each other very well. I'm more used to dealing with things like transforming objects and layering options in Photoshop, and I use Corel Painter when I want to pull the painting together. Painter's ability to move paint around makes it a great tool to soften edges and create smooth gradients without making the painting look artificial. Usually, I would start a sketch in Photoshop and then take it into Painter to finish the painting, and vice versa. I'm always switching back and forth.

Blue Moon
This is a typically evocative painting that subtly suggests light and shade. Bao Pham maintains a blog where visitors can view work in progress and life drawings

"Painter's natural media brushes can create textures in ways I have not yet seen by any other program"

Saint Rouge
This is another example of making the most of a limited colour palette, while creating a great sense of light and drama
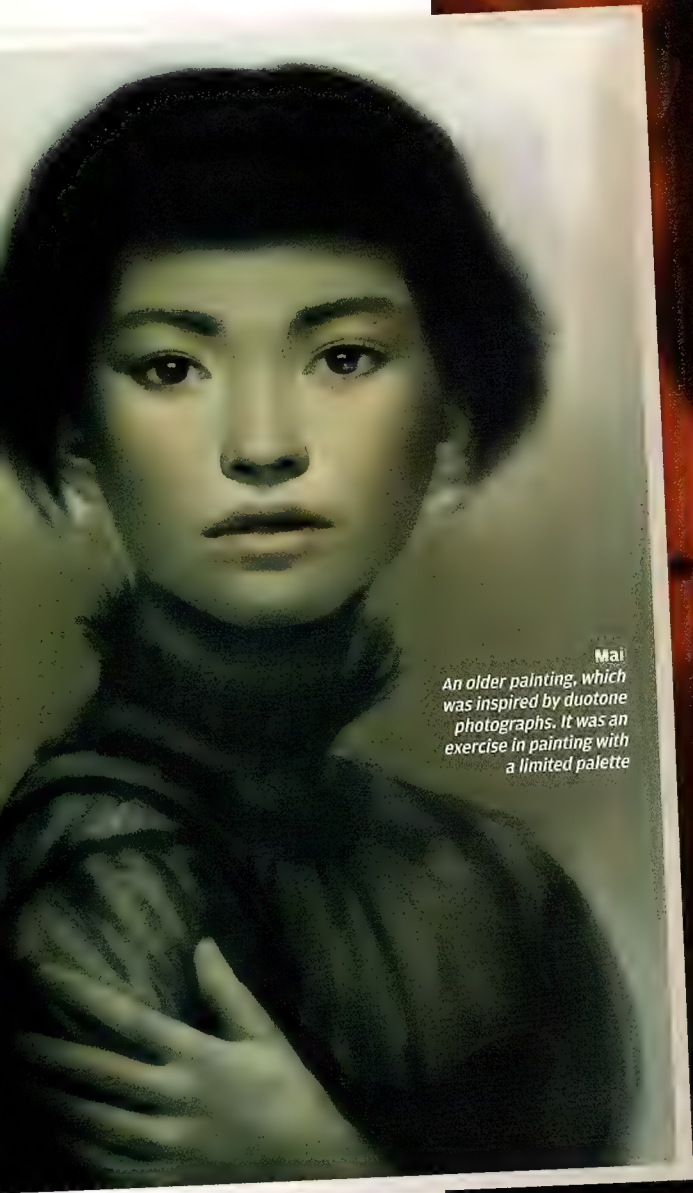
Mai
An older painting, which was inspired by duotone photographs. It was an exercise in painting with a limited palette

You have had work published in several Ballistic Publishing books and you're still a relative newcomer. How does that feel?
I feel humbled to have had the opportunities and there is a sense of validation that comes with being published. Thinking about it now, I also feel lazy! I'm in the process of putting together an illustration portfolio, but at the same time still learning and experimenting with traditional media. It can get confusing and creates conflict about whether or not I should work on the portfolio or go out and do some en plein air painting. As a result, it has taken a long time for the portfolio to come together. However, I am making good progress, and the en plein air studies have helped me tremendously.

And do you actively try to promote your work online by involvement in websites such as deviantART, Epilogue. net and CGPortfolio?
I do try to stay alive in the online communities, as they are a great way to make connections and get feedback from my peers. I live in a community where digital painting is unheard of, so I'm very grateful to be able to participate in the online forums. It was through GFXartist, deviantART and CGTalk that I learnt the ins and outs of digital painting. Without them, I wouldn't be answering these questions right now.

You've had a tutorial published. Is that something you would like to do again?
It's definitely something I would love

"This is a random piece that appeared while I was working on another painting. It was fun because I got to play around with it. This is Leafy and her little companion Leaflet."

Katsumi
This was selected for
Exposé 5, and is one
of the paintings that
has attracted great
interest in the work
of Bao Pham

"*I live in a community where digital painting is unheard of, so I'm very grateful to be able to participate in the online forums*"

"Meanwhile, I'm constantly learning and discovering new things"

to do again. I've had great fun doing the workshop, and it's very uplifting to get emails from people who have read the tutorial saying thank you and that they found it useful or motivating. It's great to be able to help out other artists with techniques that I find useful myself.

Finally, now you have recently graduated, where would you like to be in five years?
By next year I would really like to be working as an illustrator for fantasy and children's books. My dream job would be to work as a concept artist for games and movies, so that would have to be my five-year projection. Meanwhile, I'm constantly learning and discovering new things, and I'm really enjoying the freedom I have at the moment. ⊠

BEFORE

WEAK TONALITY
Our image straight from the camera lacks tonal definition and clarity. It also shows a slight colour cast due to incorrect White Balance settings

BLURRED AND WEAKENED COLOURS
The image is very soft straight from the camera and is in need of some subtle sharpening. The colours, which are key in this image, are very under saturated

AFTER

DODGE AND BURN
With a little dodging and burning, we tweaked particular areas of tone. The Colourizer brush allowed us to inject a few more colours into the image to really make it sing

BLACK AND WHITE POINTS
By using the Equalize command, we were able to correct the black and white points in the image to bring back contrast and sparkle. This command also allows for some midtone tweaking

SHARP AS A TACK!
Select the Sharpen command in the Effects menu, and carefully use the Sharpen brush in the foreground to add some much needed clarity and definition where the image needs it most

"Painter is bristling with just about every photo-editing tool and process you could ever wish for"

Can't find the right colour of flowers? No problem!
Just shoot it and then use the Adjust Selected Color
command to make convincing changes

BEFORE

A couple of adjustments via Correct
Colors, some dodging and burning
and a touch of grain add drama and
impact to an otherwise bland shot

AFTER

AFTER

BEFORE

Edit photos
in Painter

Tim Shelbourne reveals all the techniques you need to achieve professional photo-editing in your favourite painting program

ainter is universally acknowledged as the very best software choice when it comes to creating super-realistic natural media drawings and paintings. In this respect, no other piece of software out there even comes close to the degree of realism you can achieve if you want to simulate real-world watercolours, oils pastel and chalks, and a whole host of other drawing and painting techniques. However, the vast majority of Painter users (even the acknowledged pros) still almost universally insist on doing any actual photographic editing outside of Painter, most commonly by crossing over to the ubiquitous Adobe Photoshop. Why is this? In truth, Painter is bristling with just about every photo-editing tool and process you could ever wish for, so why would you spend a huge amount of your hard earned cash on another image-editing program?

Over the next few pages we're going to dispel the myth that Painter X is just for natural media work, and show you that there's really no need to bounce back and forth between Painter and another image-editing application when you can edit your photographic images with pinpoint precision within Painter itself.

We set ourselves a challenge when we first thought about this feature, and that challenge was to find something about a photographic image that couldn't be changed, corrected or enhanced in Painter alone. And for once, we actually lost our shirts on this particular bet! Ultimately we had to draw the conclusion that when it comes to photo-editing, you can indeed do the lot in Painter.

What's more, all of Painter's photo-editing functions are very logically grouped together and are reassuringly similar in appearance to their counterparts that we're all used to in other image-editing software, so straight off the bat you'll feel at home. Indeed, in many respects you might find that Painter wearing its image-editing hat has an advantage over other software, as there are many image-editing tools that you can use as a simple photo brush – so you're actually painting to blur, colourise or dodge and burn.

If you're just looking to manipulate and adjust tone and colour then head for the Effects>Tonal Control menu. If you're dealing with sharpness, depth of field, or want to do something a little bit different, then the Effects>Focus menu should be your first stop.

We're going to look at all of these things and more, and we'll dive straight into manipulating tone and colour over the page. You'll be able to use Painter for all of your photo-editing needs in future!

USE MATCH PALETTE

Take colours and tones from another image

You might love the subject of a picture, but not the colours. The Match Palette command lets you take the atmosphere and colour from one image and apply it to another.
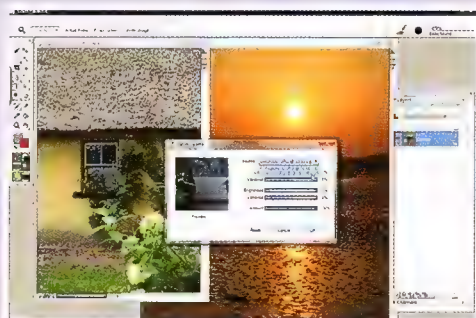
01 Images times two! First, open your target image. Now open the image that you want to take the tones and colours from. Click again on your target image and go to Effects>Tonal Controls>Match Palette. From the Source option, choose the filename of the image you want to take the colour and tonal information from.
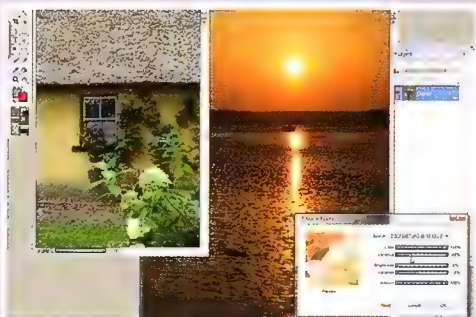
02 Stolen colours So you can see the effect clearly, increase the Amount slider to 100%. Now grab the Color slider and drag it to the right to introduce the colours from the second image. You can introduce more variance either side of the colour you're sampling by increasing the Variance value with the slider below.

03 Tweak to taste Control the overall brightness within the image via the Brightness slider. Again, the Variance slider introduces some jittering of the brightness values either side of this central level of brightness. Reduce the Amount slider to make the overall effect more subtle, or to your own taste. Click OK when you're done.

When it comes to photo editing, it's likely that one of the most common things you'll need to adjust or correct about an image is the tone and colour, and Painter X has a whole group of commands and functions which enable you to do just that in almost any way imaginable. You'll find this set of commands via Effects>Tonal Controls.

Anyone who has worked on images in other image-editing applications will recognise quite a few of these commands and techniques for adjusting tone and colour, and one of the very first functions

adjustment on a rather more global scale, Adjust Selected Colors allows you to sample a specific colour range from the image with an eyedropper, and then you can adjust its hue, saturation and value.

Of course, for the ultimate in precision when it comes to tweaking both tone and colour independently, you need the pinpoint control offered by a Curves adjustment. You may well think that there isn't such a thing available in Painter X, but it's just the terminology that leads you astray. In Painter you'll find a fully functioning Curves adjustment via

> *"For the ultimate in precision, you need to pinpoint control offered by a Curves adjustment"*

any image-editor will focus on will be the Equalize command. In essence, Equalize within Painter allows you to do exactly the same as you would do in other image-editors using a Levels command, in that it allows you to set and adjust the Black, White and Gamma points within an image in relation to the image's tonal histogram. By shifting the White point beneath the histogram you can define which tones in the image will be pure white, and which will be pure black by shifting the Black point. The Gamma, or Brightness slider, determines how light or dark the midtones in the image are. In one of the images opposite, you'll see just what a difference you can make simply by correcting the black and white points.

When it comes to adjusting colour, two commands in particular can come to the rescue – both of which achieve superb levels of precision. Both Adjust Colors and Adjust Selected Colors can be used. While the former of these two allows colour

Effects>Tonal Control>Correct Colors. This command offers both basic and advanced adjustment options. For simple tonal adjustments you can choose basic Brightness and Contrast sliders, but for full ultimate flexibility and control opt for Curve from the drop-down within the dialog. For even more precision, where you can actually enter numerical values for each tonal step all the way from absolute highlights through to three-quarter tones, you can choose the Advanced option.

With the Curve option you're presented with a curve (or straight diagonal line when you first begin) where the shadows are positioned at the lower end of the curve and highlights at the top. With the Master

For a more graphic effect, Posterization works a treat. In Painter, via the Effects menu, you can even choose to use a different set of colours

Set black and white points via Equalize, and use Correct Color to eliminate a colour cast

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preset chosen, you can lighten the tones positioned anywhere along this curve, simply by dragging it up to lighten or dragging it down to darken. By choosing either the red, green or blue buttons you can adjust the individual colour channels within the image. A simple fix to introduce more contrast into an image is to create a shallow S-shaped curve with Master selected, lightening the highlights and darkening the shadows.

On top of all this Match Palette allows you to take the colours present in one image and replace them with the overall colour scheme from another, turning day into night with just a couple of clicks.

For more adventurous tonal and colour effects look within the Effects>Tonal Control menu, where you have access to both Posterize and Posterize Using Color Set. You can reduce the number of colours and tones in an image to just a few, and even specify which exact colour to use by choosing a particular set to give your image a simple, striking graphic quality.

Having adjusted your image's tones and colours to your heart's content, you'll want to look next at things like sharpness, focus and perhaps even some subtle blurring effects, and you'll find the route to such things as these in the next section.

TONAL CONTROLS
The Effects>Tonal Controls menu gives you access to a number of really useful and accurate tools to tweak both the tone and colours in your photographic images. A mini photo-editing application via a single menu!

Corel Painter X - [match palette done.JPG @ 20.56% (OP)]

File Edit Canvas Layers Select Shapes Effects Movie Window Help

Size: 50.6 Strength: 20%

Effects menu	
Correct Colors...	Ctrl+/
Apply Surface Texture...	
Orientation	▶
Fill...	Ctrl+F
Tonal Control	▶
Surface Control	▶
Focus	▶
Esoterica	▶
Objects	▶
Other	▶

Tonal Control submenu	
Correct Colors...	Ctrl+Shift+K
Adjust Colors...	Ctrl+Shift+A
Adjust Selected Colors...	
Brightness/Contrast...	Ctrl+Shift+B
Equalize.	Ctrl+E
Negative	Ctrl+I
Match Palette...	
Posterize...	
Video Legal Colors...	
Posterize Using Color Set	

CORRECT COLOURS
Here's where you'll find the equivalent of a Curves command, allowing you to tweak the image's tonality via one curve and correct colour casts via separate curves for each RGB colour channel

EQUALIZE
Don't let the rather obscure title deceive you! The Equalize command actually gives you access to a conventional Levels dialog where you can manually set your black and white points and tweak your midtones in line with a visual histogram

COLOUR CRAZY!
This menu also contains some great ways to play with the colours in your image. You can choose to Posterize, and you can even choose to Posterize based on a completely different set of colours. There's also a completely unique Match Palette command

FIRST STOP
Whenever you open a photographic image in Painter, the Tonal Controls menu should be your first place to visit. It allows you to correct any tonal or colour problems with your image in just a couple of clicks

TIPS

Adjust colour curves
When modifying a curve within the Correct Color dialog for a specific colour channel, dragging the curve downwards actually introduces more of the complementary colour for the chosen channel. So, for the red channel, dragging downwards will introduce more green into that particular tonal range of your image. Conversely, dragging the green curve will introduce more magenta, and the blue will produce more yellow.

Equalize: Adjust levels
Within the Equalize command, your aim should be to first set the black and white points in the image. To do this, drag both the Black and White sliders to the very start of the histogram at each end. Any pixels in the image to the left of the black pointer will be pure black, and to the right of the white pointer will be pure white. You can then adjust the brightness of the midtones via the Brightness slider.

Using the Zoom Blur effect thoughtfully can combine with some flattering tonality to give your portraits some real impact and focus!

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"Using all of the photo editing commands within Painter with imagination reaps its own rewards

TIPS

Do the dupe!
It makes sense to use these effects on duplicate layers. Not only will this protect your original canvas layer, but you'll be able to selectively hide and reveal the effect layer via a layer mask. To create a duplicate layer before you apply the effect, just choose the Layer Adjuster tool, go to Select>All, and then simply Alt-click your image.

Use layer masks
Using layer masks is the key to successful photo editing. To add a layer mask go to Layers>Create Layer Mask. Now click directly on the layer mask in the Layers palette so that it has a bold outline around it. Ensure that your foreground colour is black and choose the Burn tool. Use the Burn tool at 100% Opacity to paint into your image to hide the target layer. To make the target layer partially opaque, simply brush into your image using the Burn tool at a lower opacity.

SHARPEN UP!
Often, digital camera images come from the camera looking soft. This Sharpen filter will help you to give them a crisp, razor-sharp finish in a similar way to how Unsharp Mask works in other photo-editing applications

SOFTENERS
Of course, there are often areas in your images that are too sharp for the effect you want in the final image. The Soften and Super-Soften effects are two ways to add depth and distance to your scene

LONGING FOR LAYER MASKS
All of these effects are great to apply to a separate duplicate layer of your image. This allows you to selectively hide and reveal the effect just where you want it

FOCUS ON EFFECTS
Once you've sorted tones and colours in your image, the next stop will be this menu, where you'll be able to sharpen or blur your image, and even add some rather artistic effects

MOVED BY EFFECTS
If the subject in your image is in motion, and the camera shutter froze it completely, you'll find both of the Motion Blur filters invaluable. With one you can simulate camera motion, and with the other you can give your subject some dynamism

The next collection of effects and commands, specifically relating to the focus aspects of your photographic images, can be found via the Effects>Focus menu. If the image in question is a little too soft, there's a Sharpen command where you can not only add sharpness by degrees, but you can also choose to add this sharpness to the highlights or shadows too. You can even choose to sharpen just one of the separate RGB colour channels. Of course, just as in any other image editor, you can choose to do this via another, less destructive method than simply applying the filter to the image layer itself. Simply make a duplicate layer before invoking the Sharpen effect, and you can then sharpen the duplicate – but set its Composite Mode to Luminosity to avoid introducing too much noise in the sharpened image. Another alternative would be to sharpen the duplicated layer and add a layer mask, so that you could reveal the extra sharpness only where you want it to be visible by painting on to the layer mask. Using all of the photo-editing commands within Painter with imagination and thought reaps its own rewards, as is the case with any other kind of image editing.

Blurred vision

In terms of blur, there are lots of options. Through Camera Motion Blur you can easily give part of your image a very real impression of the camera having been moved while the shutter was open, which can be great for creating really dynamic images that have a real immediacy and an almost abstract quality. This is one of those effects that requires little input from you, simply use the pointer over the image itself to describe the direction of movement with a single stroke while the dialog is active.

A related flavour of blur that has its own effect entry is Motion Blur. As the walkthrough opposite

demonstrates, this can be used to give otherwise static objects in your image the appearance of movement. Again, with this effect you input the direction of movement. But careful use of various directions of movement on multiple layers, combined with a little layer masking, can achieve very realistic results (as you can see in the image opposite).

Getting arty

For more artistic and unique effects, both the Glass Distortion and the Zoom Blur can be used very creatively. In terms of photographic images, the Glass Distortion effect can be useful in a couple of ways. Essentially, this effect uses whichever method you choose to displace the image, and by choosing Paper within the dialog and experimenting with the sliders, you can create an almost painterly kind of distortion. This can be a good start when you're using Painter's Auto Painting feature on the image later. One of the Glass Distortion effect's strongest and most decorative methods of displacement is where you use the Original Luminance option. When used in this way, the image displacement is based on the current pattern chosen in the Pattern Selector. This can create some really beautiful effects in decorative photographic images, creating the impression of viewing the image through ice.

The final effect of note in this section, particularly effective with photographic images, is the Zoom Blur command. With this you can re-create the effect of the focal length of a zoom lens being adjusted during the exposure of the photograph, and it can be a great way of conveying a sense of movement and immediacy.

We've now looked at the tools available for tweaking tone, colour and focus in your photos. Over the page we'll look at making smaller, more targeted adjustments to areas of a photo.

Getting the blend between sharpness and blur is critical with close-up subjects. You can use one of the Soften effects and restrict it via a layer mask

ILLUSION OF SPEED

If you've a need for speed, try Motion Blur
The Effects>Focus menu features a Motion Blur effect that can be used to add the impression of movement to an object in your image. This is great for creating the effect without having to shoot in-camera!
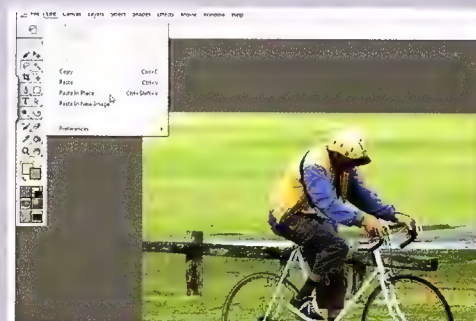
01 Select and paste Start by making a rough selection around the object using the Lasso tool. With the selection active, go to Edit>Copy, followed by Edit>Paste In Place to paste the object on a separate layer above the background.
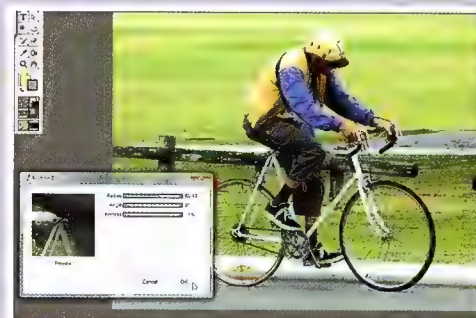
02 Motion Blur On the pasted layer, go to Effects>Focus>Motion Blur. The Radius controls the strength and depth of the blur. Make sure to set the Angle to match the direction and orientation of the object. Use a low Thinness setting for a classic, streaky speed blur.

03 Move and mask Grab the Layer Adjuster and nudge the Blur layer backwards a little so that the blur radiates from the rear of the object. Now add a layer mask via Layers>Create Layer Mask. Use the Digital Airbrush to paint a little black towards the front of the object to hide the blur here a little.

It's all well and good using the commands and functions we've looked at so far to make global changes and adjustments over the majority of the entire image, but often you'll need to make finer, more targeted adjustments to small areas – and this is where you need the power and precision of the brush based photo-editing tools in Painter X. In photo editing, the success or failure of any image just small areas of your image. Especially useful within this group of variants are the Sharpen and Blur brushes. Although you can sharpen via the Focus effects as we've seen overleaf, unless you use a little clever layer masking you'll be sharpening the image globally via this route, whereas the Sharpen Photo brush allows you to sharpen just a few targeted areas. This can be very effective in portrait

"What matters the most is that you use your judgement and imagination in your photo editing tasks"

can often rely on its tonal qualities, and to make specific, targeted tonal adjustments the brush based Dodge and Burn tools are indispensable. You can access these directly from the Toolbox. In essence, the Dodge tool lightens any tones it's used over, and the Burn tool darkens them. The Burn tool can be invaluable for darkening midtones and shadows for more tonal impact, or toning down blown highlights. Conversely, the Dodge tool enables you to bring out lost areas of bright detail within shadow areas, or lighten midtones and shadows for softer, more subtle tonality. Each of these tools has an Opacity slider in the Tool Properties, which in essence can be treated as the Strength value for either tool.

Dodge and Burn tools aside, there are a whole collection of Painter variants specifically targeted at photo editing. These photo variants again offer you the opportunity to make various changes to

photography for instance, where you can sharpen just the facial features, drawing attention to those areas without over sharpening skin texture. Again, you can control the severity of the tool here via a Strength slider. Similarly, you can selectively blur areas using the Blur brush.

Powerful colour edits
The same kind of brush-based accuracy can be used to target and change colour via the Saturation Add and Colorizer brushes. Often you'll want to boost the saturation of particular colours or a particular area in an image, such as making foreground colours stronger and more vibrant than those in the background, and the Saturation Add brush is ideal here. Again, you can adjust the strength of the brush, and even introduce some Grain and Jitter.

If you don't like the colour in a particular area of your image, then you can simply change it with the Colorizer brush. With this brush you can choose colours from the Color Wheel and paint over your image. Because of the Composite Mode that this brush uses, the existing colours in the image are replaced with a tint of your current colour, which preserves all of the existing tonal values.

Within these photo brushes you'll also find a scratch remover, which can not only be quickly and easily used to remove minor scratches from scans of old transparencies or from antique images you're restoring, it can also be an effective cloning device to remove small spots and other imperfections from your images.

Of course, the tools and effects we've looked at here can't be used as a magic wand to transform snapshots into masterpieces – as usual, what matters the most is that you use your judgement and imagination in your photo editing, and in this respect Painter is just like any other image-editing application. When editing your photographs you can also inject some personality and imagination, playing with layer masks to mix and control effects, gradients for atmosphere and any number of unique and imaginative ways to use the tools available.

So, if anyone ever tells you that Painter is just for painting, you can smile wryly as they shell out hard earned pounds for photo-editing software. Fire up Painter now and polish all things photographic!

Using two layers (one desaturated), a little layer masking and the Tinting brushes can make a study out of a snapshot

BEFORE

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BURNING DESIR
The Burn tool allows you to darken small areas of tone in your images, adding emphasis and drama. You can easily control the strength of this brush in the Properties bar

AFTER
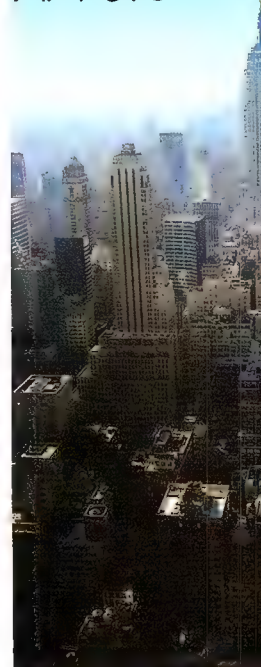
MORE COLOUR

A single key colour can really play a vital role in some images, and by using the Saturation Add brush you can make a single colour really 'pop' by simply painting over it to increase its saturation

COLOUR CHANGER

The Colorizer brush is a versatile little tool, allowing you to completely replace a colour in your image with a few strokes. You can also use this brush at a lower strength to apply subtle tints

DODGE TO LIGHTEN

The Dodge brush does the opposite of Burn, and allows you to brush over tones to lighten them. You can easily add sparkle to details lost in shadow, and literally paint with light

PHOTO BRUSHES

If you want to make more targeted adjustments to just parts of your image, the Photo category of brush variants give you all the versatility and control you could ever wish for

Left: The Dodge and Burn brushes have real power when it comes to adding drama and focus to an image

Below: Using the Motion Blur effect and touches of the Fine Diffuser Photo brush can give the subjects in your images a real sense of movement and dynamism
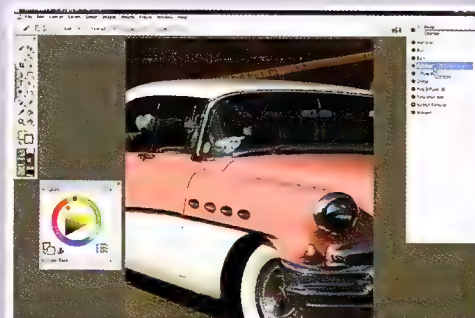
BEFORE

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BEFORE

USE THE COLORIZER

If you don't like the colours in an image, change them with a stroke

The Colorizer brush allows you to change colours simply by painting over them. Use it at full strength for vibrant colour replacement, or lower the strength for more subtle tints.

01 Choose a colour Once you've opened your start image, choose the Photo category and select the Colorizer brush. To start with, set the Strength to 100%. Now choose the replacement colour you want to use from the Color Wheel.

02 Carefully does it Now it's time for some careful painting. Use the brush at quite a small size because it has a comparatively soft edge. Take care to paint carefully up to the edges of the existing colour. It's best to paint around the edges first and then fill in the central areas, using the brush at a larger size.

03 Tweak saturation The Colorizer brush maintains the existing tonal values of the areas you're painting over. When you've finished re-colouring the image, you can always choose the Saturation Add Photo variant to increase the saturation of the final colour.

BRUSH CATEGORY
Pens

Create a range of effects with this versatile brush category

The pen is possibly the oldest man-made tool in the history of art. The first pens known to be used were in ancient Middle Eastern civilisations over 5,000 years ago. The Middle Eastern citizens carved cuneiform or hieroglyphic picture writing into the surface of soft clay tablets, which were then baked to set. Through the ages pens have been used with a variety of materials, from oily kohl paints to powdered graphite and charcoal, along with a rich and varied range of inks. In fact, we've now come full circle with the release of the stylus, which has very few formal differences to its Persian predecessor; it inscribes digital information onto a graphics tablet, which can be saved (or preserved) by hitting the Save button.

Painter boasts a good range of pens from many eras of mark-making. From Bamboo to Ball Point, several thousand years of artistic history has been captured in one single brush category. You can use Painter's pens to create a range of different effects, but their greatest strength is preserving the unique look of the dextrous, hand-drawn mark making that has evolved throughout the history of art. The pen, after all, is mightier than the sword.

COLOUR
Pens can either be used for precise mark making or for 'colouring in'. For this image we used the Flat Color pen to block in the three base colours of the image. The Flat Color pen's combination of control and coverage is ideal for smaller illustrations

LINE WORK
Pens and pencils are essential for creating precise line art. The Coit pen's repeating lines create a stylised line effect that firmly delineates the clouds, but still shows their semi-opaque nature

FINE TEXTURE
Pens are great for creating small, precise marks because of the amount of control you have over them. We've combined the Barbed Wire and Nervous pens to make a scratchy effect that hints at translucent cloud textures

Draw with pens
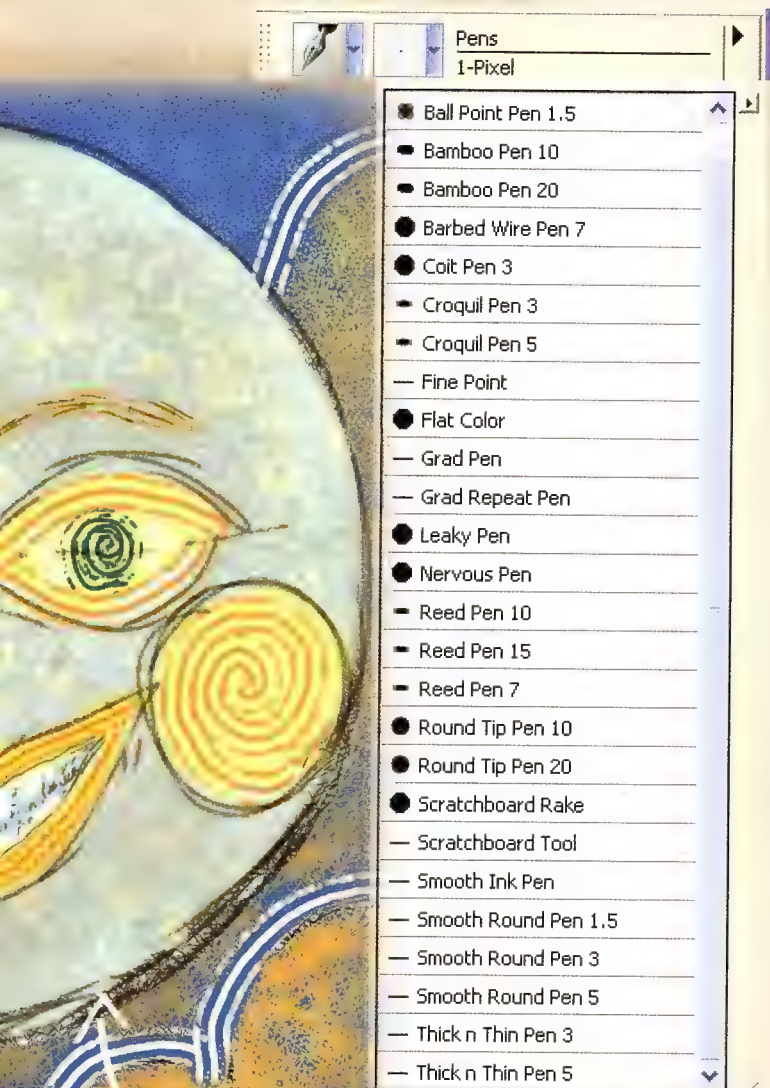### Sketch, outline and scribble

We often associate pen drawings with illustrations from children's books, hence the smiling figure in our main image. Painter offers a range of pens that are perfect for drawing. The Ball Point is a great sketching tool with precise, pressure-sensitive coverage, while the Fine Point is perfect for neater shading and cross-hatching. The Round pen is good for wider, firmer lines, while the Nervous pen is perfect for deliberately wobbly lines.

Create texture
Sharp lines and soft inks
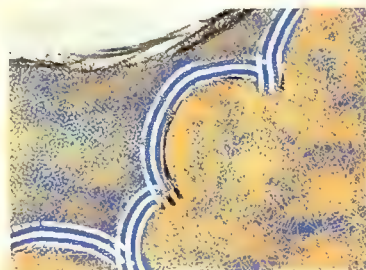
Pens are also fantastic for building up texture – especially the Barbed Wire pen, which sprays fine scribbles. The Nervous pen is its perfect accessory. Try them together to create rough or unravelling cloth, grass, foliage, or for clouds as we have here. The Leaky pen meanwhile has a lovely inkblot effect that we used to create the craters and pockmarks on the moon's surface.

Pens
1-Pixel

- Ball Point Pen 1.5
- Bamboo Pen 10
- Bamboo Pen 20
- Barbed Wire Pen 7
- Coit Pen 3
- Croquil Pen 3
- Croquil Pen 5
- Fine Point
- Flat Color
- Grad Pen
- Grad Repeat Pen
- Leaky Pen
- Nervous Pen
- Reed Pen 10
- Reed Pen 15
- Reed Pen 7
- Round Tip Pen 10
- Round Tip Pen 20
- Scratchboard Rake
- Scratchboard Tool
- Smooth Ink Pen
- Smooth Round Pen 1.5
- Smooth Round Pen 3
- Smooth Round Pen 5
- Thick n Thin Pen 3
- Thick n Thin Pen 5

ROUGH SKETCHES

Just like its real media counterpart, Painter's Ball Point pen is a pressure-sensitive inking tool that's great for small strokes, cross-hatched shading and doodling. Try it as a more saturated alternative to the 2B pencil

Adapt dab types
One pen, many effects
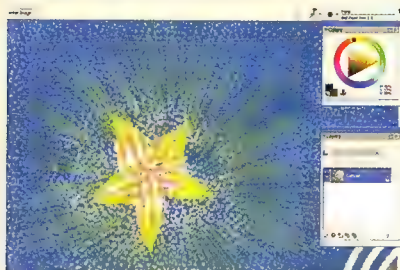
This detail from our main image shows the many different effects you can get from the Barbed Wire pen. The mottled airbrush effect in the sky was created using the Pixel Airbrush, while the spots around the star were created by setting it to Static Bristle. The rays of starlight made use of the Barbed Wire pen set to Line Airbrush. For our clouds, the Barbed Wire pen was set to Palette Knife. Go to Window>Brush Controls>Show General to experiment.
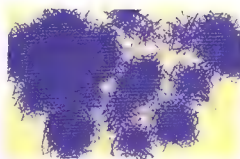
Painter's pens
An 'at a glance' guide to some of the best pens from the Pen brushes category
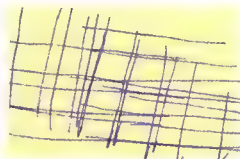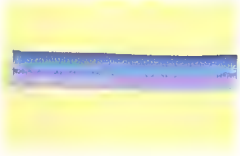
Ball Point

Bamboo
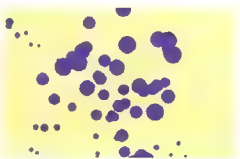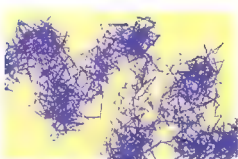
Barbed Wire

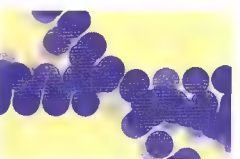Coit

Croquil

Flat Color

Grad

Grad Repeat

Leaky

Nervous

Reed

Round

Scratchboard Rake

Scratchboard Tool

Paint a Sci-Fi scene

Create your own universe with this intergalactic tutorial

We're going to demonstrate some simple tricks and techniques in this tutorial for creating a basic Sci-Fi scene. Although this is a Sci-Fi themed painting, the techniques used can be applied to any kind of Painter image. When we think of Sci-Fi, we think of colourful planets and environments, futuristic cities full of tall buildings and unusual structures, and most of all, cool-looking spaceships.

As is the way with everything, especially digital painting, there is more than one way to complete a given task. And so the results shown here can be achieved in a number of different ways – not just the methods we cover. On the following pages we'll show how we went from starting a

rough doodle, using the Layout Grid as our compositional guide, and built up the various elements of the image to finally arrive at the colourful image shown here.

Some of the things we'll deal with will be the creation of a Sci-Fi background, with the use of the airbrush and Glow FX tools to paint a sunset and alien moon. We'll also lay in some basic buildings and structures using the Chalk tool, and learn some simple techniques for simulating glass, windows and lights. We'll touch on how to give depth to the image by breaking up the planes and using atmospheric effects, employing the Acrylic Captured Bristle brush. And finally, we'll add a cool retro looking spacecraft to the foreground, as well as some space traffic scattered throughout. Enjoy!

Roughing it
Rough in the various elements to work out your basic composition

Glow FX

The Glow FX tool is one of the most versatile brushes in Painter. This brush, when used at a large size, can add a blast of colour to backgrounds and create dramatic sunsets and lighting. When used at a smaller size it can be used for all kinds of different effects, from shiny metal to bright neon lights.
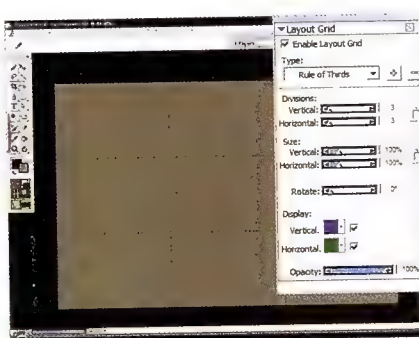
01 **Start out** Start by creating a new image at 1850 x 1250 and 100dpi from the File menu. Create a new layer and fill it with 45% grey value. Now go to the Window menu and click on Show Layout Grid.
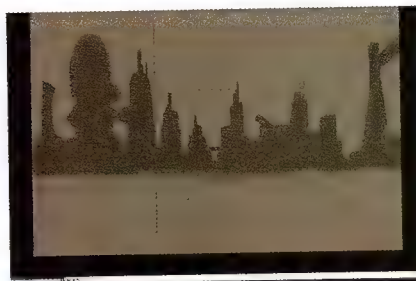
02 **On the horizon** The horizon line will be on the lower horizontal third of the grid. On a new layer, not worrying about being exact, loosely fill the horizon with suggestions of buildings and structures in the distance. We used a Square Chalk at about 30% Opacity, but you can use any tool that you feel comfortable with.
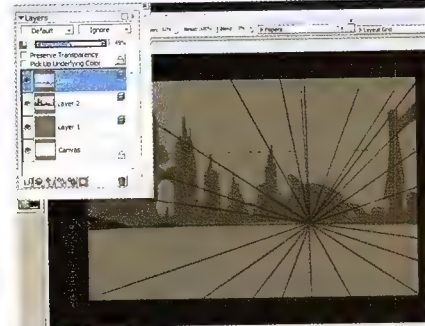
03 **Perspective** Over the top of these buildings, on a new layer, draw in some perspective lines. Have a simple one-point perspective, with the vanishing point sitting on the Layout Grid's lower-right where the lines intersect.

04 **More buildings** Now start to work on a new layer again. Using the perspective lines as a guide, begin to roughly block in more buildings. Use stronger grey values than the background buildings in order to keep them separate.

05 **Spaceport** Take the Square Chalk to a darker value (about 10%) and block in a large spaceport-type structure. Notice how the building sits along the vertical grid line on the right-hand side.

Acrylic Captured Bristle brush

The Acrylic Captured Bristle brush is what we use whenever we need atmosphere, fluffy clouds, contrails, smoke, or any number of different effects. We suggest playing with the Jitter setting on this brush. Turn it up and watch the brush come to life.
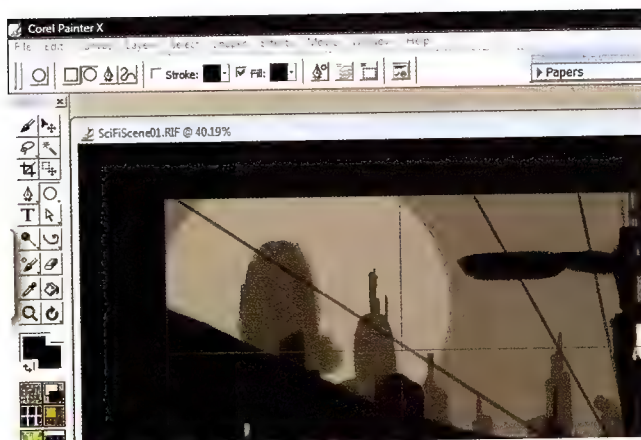
06 **Add a planet** To create a planet for the background, make a circle using the Circle tool from the toolbar. Click once, drag and let go. Now you can pull out a circle to whatever size you like. Make sure the Fill box is checked on the Property bar and set it to a light grey shade. Place the circle behind the buildings, but on top of the background itself.
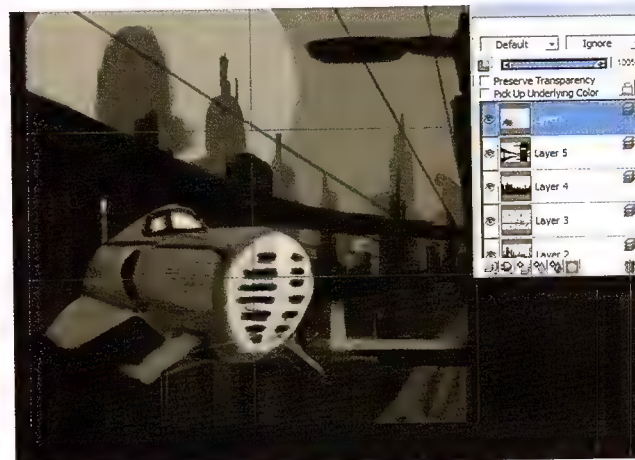
07 **The ship** The final main element of the image will be a spacecraft, which will be painted on its own layer and added to the foreground. We thought it would be fun to make the vehicle look a little bit old-fashioned or retro in appearance.
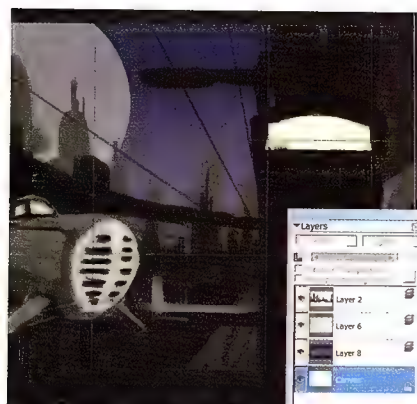
08 **Colour background** Picking the grey background layer, we used the Digital Airbrush tool set at about 30% Opacity and created a mid-tone blue gradation. It's dark at the top and gradually gets lighter as it approaches the horizon line.
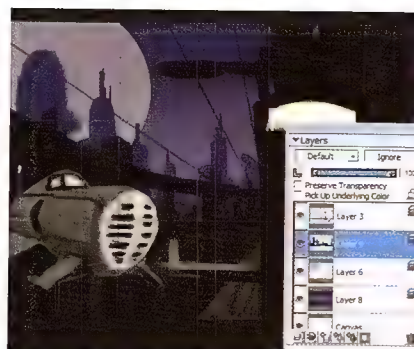
09 **Colour buildings** Select the background building's layer, check the Preserve Transparency box and use the same blue colour as the sky to pai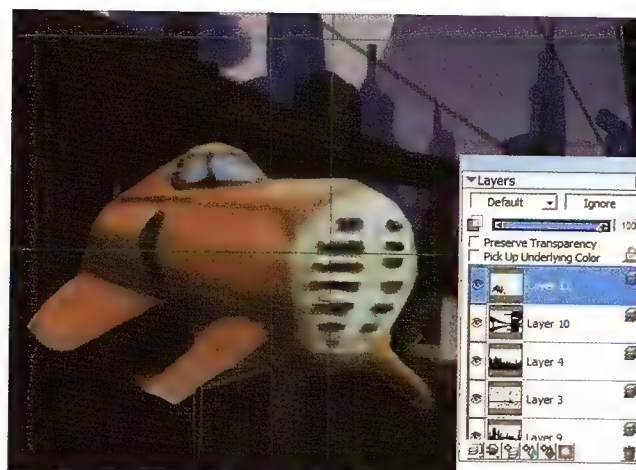nt over the buildings. This should leave them a shade of blue that's similar to the top of the sky, but should still have them standing out against the lighter, lower shade of blue near the horizon.


10 **Colour ship** Going back to the ship layer, lightly glaze it with Chalk at roughly 6% using a slightly reddish orange colour. It doesn't need to be brilliant, just an indication of colour will do.

Basic composition   Use the rule of thirds to help your composition

One of the handiest guidelines to aid in composition is known as the rule of thirds. By dividing an image into thirds, first vertically then horizontally, we end up with four intersecting points. We could call these points of a painting the 'points of interest'. By placing an object or subject on one of the four points of interest it tends to help in the creation of a more harmonious composition. In our example, the ship falls on one of the points (point), as does the open bay of the spaceport (counter point). By having them fall on opposite points of the grid, a sense of balance is achieved. The vanishing point is on a point of interest too, and the horizon line runs along the lower third line. And don't forget, you could always try out Painter's built-in rule of thirds by using the Layout Grid. Just go to Window>Show Layout Grid.

Point of interest (Counter Point)

Point of interest (Point)

VP
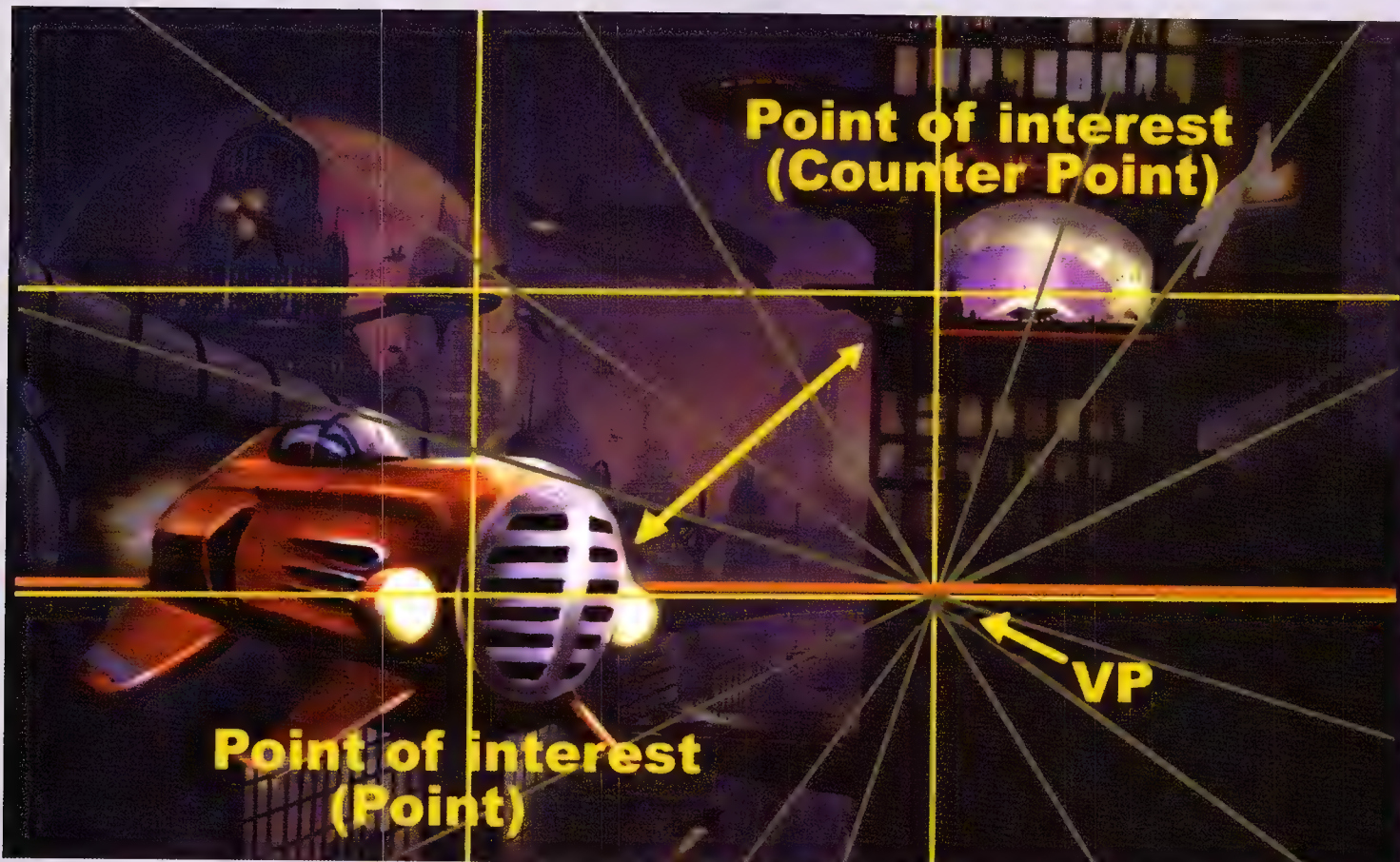
Bring it together
Bring all of the elements together
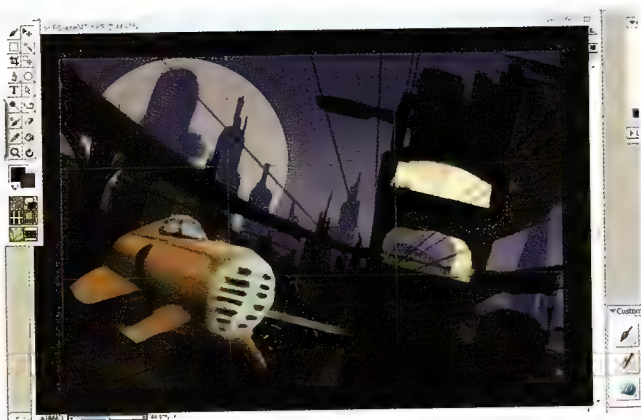
11 Tilt The first thing we did here was to rotate the entire image by 14 degrees. We had to extend the ends with a bit of paint because the tilt left a few blank spots. The reason for doing this is to make the image more dynamic and less static. It still, more or less, stays within the Rule Of Thirds.

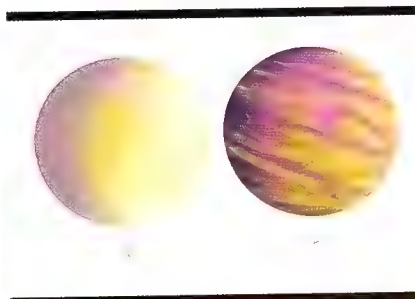**12 Planet colour** Take the circle layer and give it some colour. Using Preserve Transparency, take the airbrush and model a sphere out of the circle, just enough to give it a round appearance, while building up the colour. Then, using the Scratchboard tool from the Pens toolbar, go back and forth across the sphere using variable pressure to get that 'marble' look.

13 Chip away The planet and sky have a little colour now, so it's time to start chiselling out the buildings. With each pass we try to tighten up the elements more and more, giving them more definition and mass.

14 Make windows To make the windows of a large building use the Straight Line tool in combination with the Eraser tool. On a separate layer, make straight vertical lines over a building and use the Eraser tool to cut out horizontal lines. This leaves you with rows of windows.
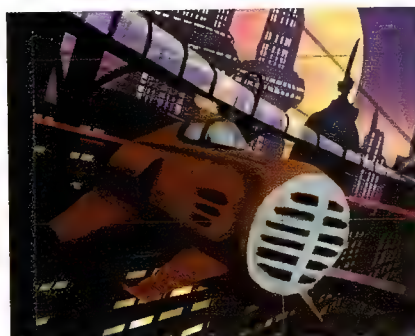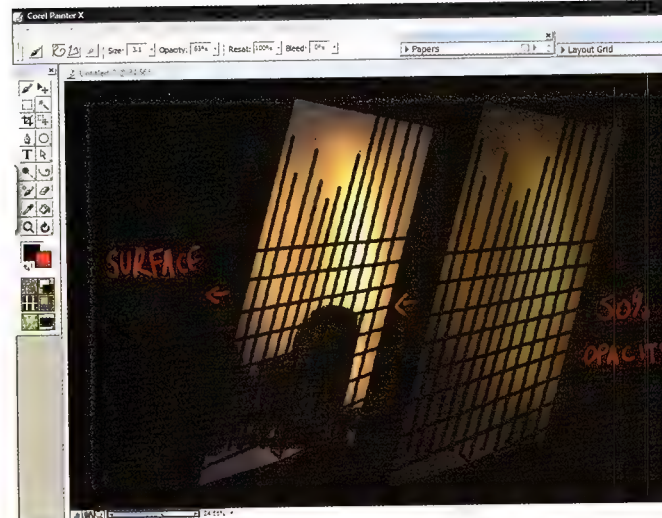

15 Build the ship Keep adding more windows to see what works and what doesn't. It's also a good time to start building up the foreground ship (basically adding flat colour to give it some shape and definition). And because we're getting to the detail stage of things, we've upped the Resolution to 300dpi.

16 More ship After upping the resolution, we are able to go in and do some finer details. Painting the ship's body is mostly a matter of figuring where the light is coming from so that you know where to put your shadows and highlights. This stage was once again done with Chalk for applying colour, Scratchboard Pen for the finer details and Glow tool for the highlights.

17 More windows Here is another technique for doing glass buildings. The foreground buildings were done by creating a solid shape, covering an area of building with it and then erasing it out. This is similar to the line technique, but works better for close up buildings.
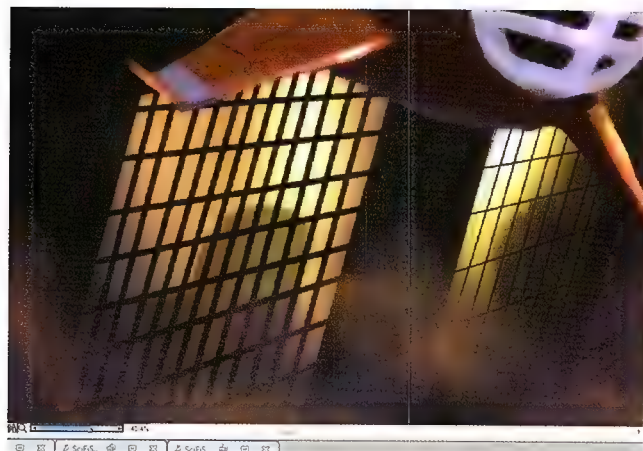
18 Even more windows Try adding reflections now. With a set of pre-cut windows set to Preserve Transparency, you can use the Glow tool over the glass to get a nice looking highlight. Duplicate the layer of windows. Now, on one, pick a dark colour and paint a reflection upon the surface. Place the duplicate over the top of it and reduce the Opacity to 50%.

19 Atmospherics To create some atmosphere and a sense of distance, the tool to use is the Acrylics Captured Bristle set to a low opacity, and a Jitter of 2.5. This is great for creating a little atmosphere, clouds, contrails and smoke. Just lightly dab it around to get cool effects.

20 Neon The Glow FX tool shows its versatility once again here. By picking a saturated colour and painting with the Glow FX tool, you can emulate neon signs with the greatest of ease. Just pick a heavily saturated colour and set the Strength to about 30.
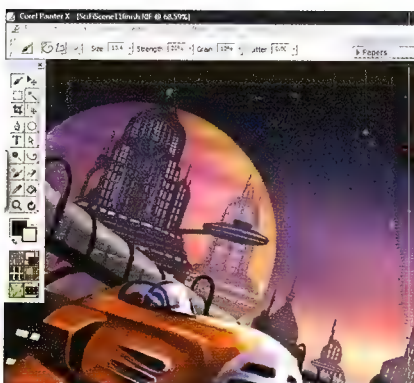
Windows

A really easy and quick way to create hundreds of window faces on buildings and skyscrapers is to use the Eraser tool. Create a coloured box or rectangle (which will act as the glass) over the base colour of the building to be windowed. Then use the Eraser tool to erase out in straight lines, vertically and/or horizontally from the glass layer. Now you have glass windows!

21 Seeing stars The top of the sky area is where it is darkest, so we litter it with stars. Alternating between a pen and an airbrush, we dab little stars into the sky, changing the size and colour randomly as we go.

22 Populate At this point we need to populate the environment with some more spacecraft and vehicles. Nothing too detailed though, all we need are some suggestions of other vehicles. Use a little variety to keep things interesting.
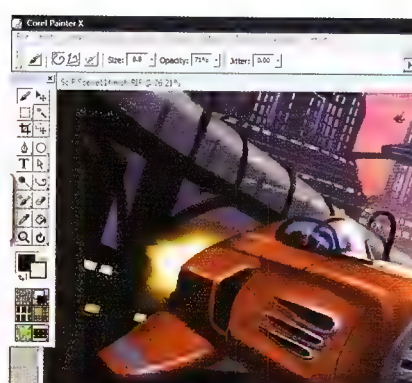
23 Flame on Here we added a booster flame and trail for the foreground ship. This was done with the Glow FX tool. The same effect (although on a much smaller scale) was used for the little ships in the previous step.

24 Final tweaks Now for a couple of minor tweaks before we wrap things up. We slightly soften the planet edges as they seemed a little sharp, and the colour on the foreground ship was deepened and a smaller ship was added to the right-hand side.
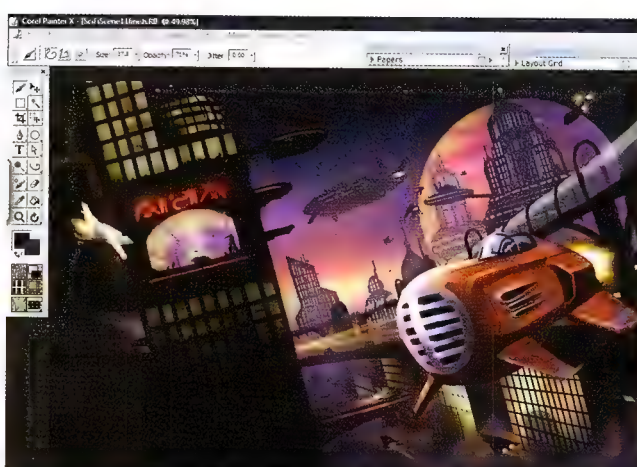
25 Flip it Although this step appears at the end of the workshop, it is something that we have done throughout the image and we encourage you to do it often as well. When we flip an image, flaws that we were otherwise blind to suddenly jump out and seem much more pronounced. Doing this intermittently can help to keep things in check.

Atmosphere

To create the illusion of depth and distance, make use of Atmospheric Perspective. The greater the distance between viewer and object, the less the contrast will be. In addition, the object becomes less saturated, and slowly becomes closer in colour to the background the farther away the object gets.

Create this issue's cover image

Apply professional techniques in your own work with this great tutorial on using backgrounds as a way to make your portraits shine

Tutorial info

Artist
Marta Dahlig

Time needed
6 hours

Skill level
Advanced

On the CD
Reference files

t is often true that backgrounds play a secondary role in a painting, especially portraiture, as most artists tend to concentrate on the character, the design and the execution. The role of creating an effective context, however, can never be underestimated – setting up a beautiful environment or interesting scene for a painting can greatly benefit the whole piece, not only aesthetically but intellectually. A well designed background can greatly contribute to creating a painting's narrative, drawing the viewer into the scene and provoking thoughts, questions and feelings about a piece. In our painting, the background details allow the viewer to understand much more about the central character, as well as creating a setting which draws the eye to her. In comparison to the character's pale clothing the background is richly detailed, but it enhances rather than overwhelms the piece. The golden rule of successful

painting in any style or medium is knowing not only how to execute something technically, but also what to paint and when, in order to achieve striking results.

In this workshop we explain some basic theoretical problems connected to painting backgrounds, such as the logic of creating compositions, colour palettes and understanding light interaction between various painted objects. We'll look at textures and how to use them to add variation to your background. Moreover, in this workshop you will find some purely technical tips – especially those regarding brush usage for the execution of particular elements, all of which you might find useful when painting backgrounds. We explain how to easily achieve realistic effects when painting leaves, skies, or rock surfaces, as well as different ways of painting various textiles and designing patterns so that you can create stunning settings.

Colour theory and composition

Plan your composition carefully

01 Colour palette Every painting process begins with palette definition. If you concentrate on painting backgrounds, this part is especially important as you have to pull two separate palettes (colour and background) together. For shading each element you need a highlight, midtone and shadow hue. Be sure to use similar tints for highlighting and shading.

02 General composition Laying out colours in a painting is also extremely important when painting backgrounds. As a general rule, background colours should not stand out more than the character itself and all objects have to obey the same light source. In this case we have two light sources: one's a directional, bold light coming out of the window and the other is a diffused ambient light from up front. Set up a new document and create basic shapes as shown here.
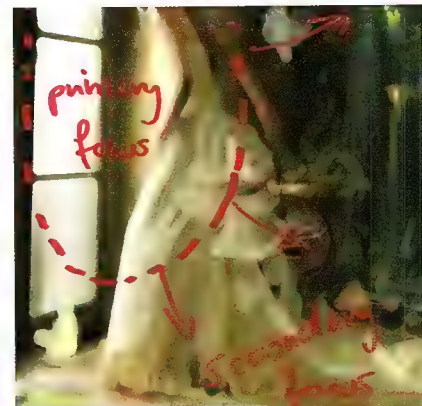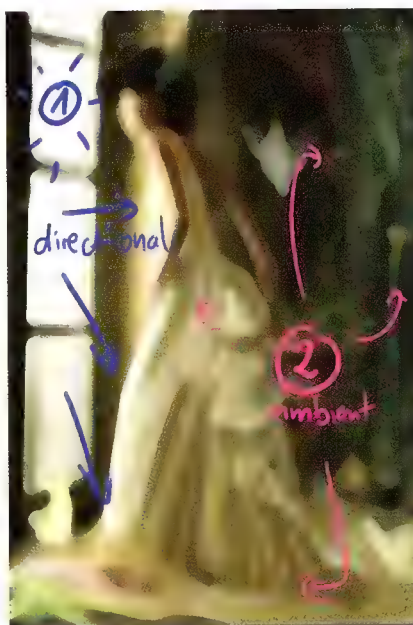
03 Focal path If you want to check whether your composition is successful, try to divide your painting into focal areas. Every painting should have a main focus point, which is the first element the viewer notices. To create a primary focus area use bolder colours or stronger lighting, and remember to concentrate them around one spot.

Build up texture
A range of textures add life to your background

04 **Rough rocky surfaces** To get natural, pore-structured rocky surfaces, simply create a basis with the Chalk brush and a Coarse airbrush, and run them (on a high opacity) over an area. Once you've done that, take a Basic Round tool and then paint in separate blobs of colour, hinting at some detail on the structure (like moss or grass, for example).
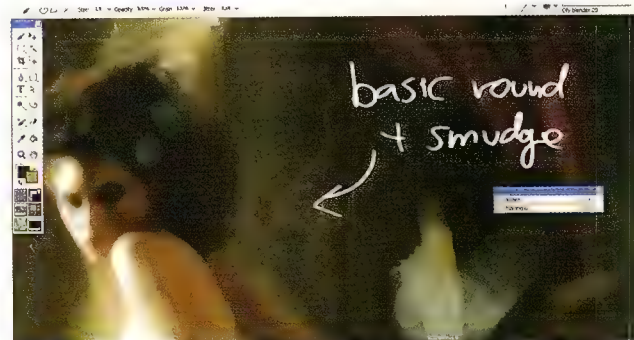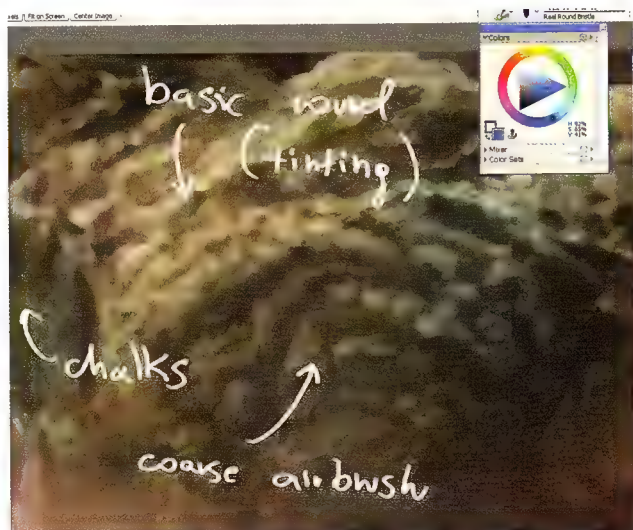

05 **Smooth stone surfaces** To paint smooth stone textures, take the Simple Round and apply colours according to the light source. In this case, the smooth surface is only subject to the ambient light. Create a smooth surface by blending the colours roughly with a blender. To enrich the outcome, hint at a texture (like marble or granite) by painting in some hints of lighter colour with the Liquid Ink brushes. Afterwards, blend the colours with Blender and Just Add Water.
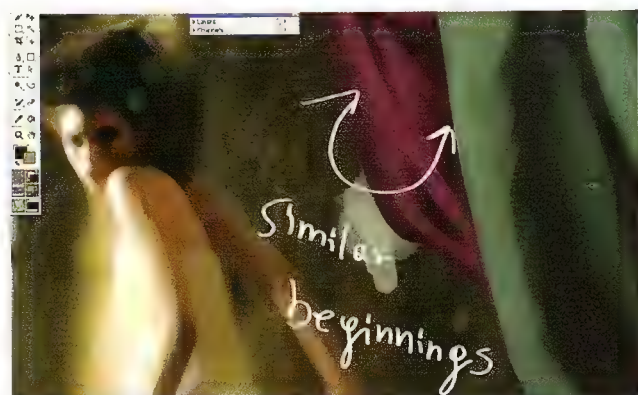
06 **Textiles** When you paint a textile, try to clearly define the fabric you want to paint. All materials possess distinctive qualities and require different methods to paint. So, take a Basic Round brush and paint in some folds, blending them as you go.

07 **Velvet and silk** Differences between textiles show through drapery (thicker materials have massive, less wrinkly folds). Velvet is one of the easiest to paint – its highlights are diffused along huge convex areas. Just block in the colours with a tool of your choice and blend them. Now smooth the transitions with Just Add Water. For silky materials you can use an airbrush.
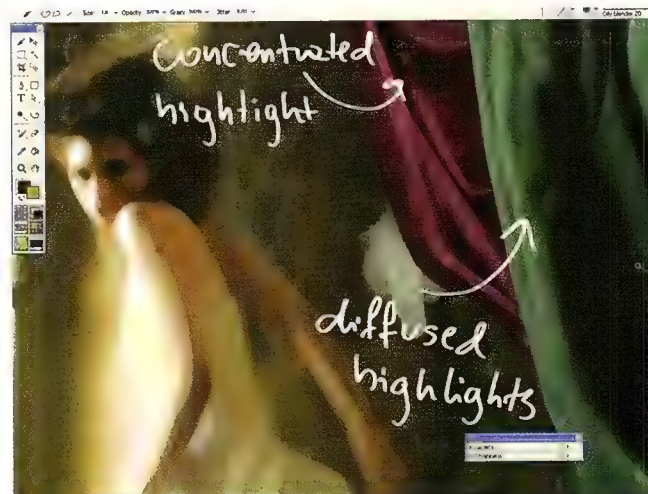
Reference!

If you don't know how to paint something, search the web for photos that might help you out. No one is omniscient – we learn with every piece we paint. However, use references for what they are: a reference. Don't try to mimic them, but instead try to analyse what you see – why is this drapery formed in such a way? Why do the colours interact the way they do? This requires more patience, but will greatly benefit you and the acquired knowledge will come in handy in many situations in the future.
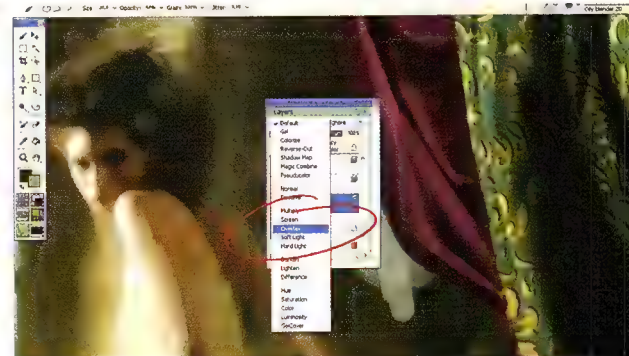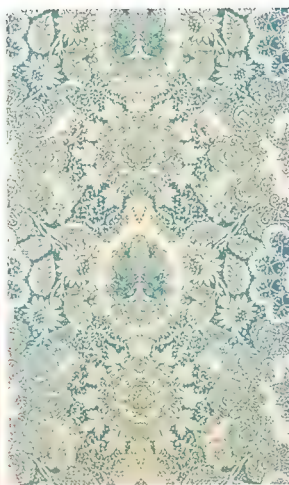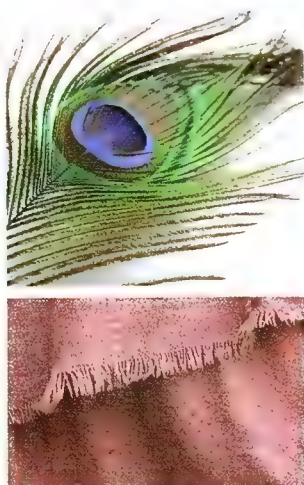
08 **Apply patterns** To easily paint in a texture, first design it separately on a new layer with the Ink tool. Having rough, well defined edges is essential. Now shade the design slightly and add some darker shades to the border of the design to give it some volume. Then, change the Layer Mode to Overlay or Hard Light and dodge some highlighted areas to underline the golden glow.

The finer details

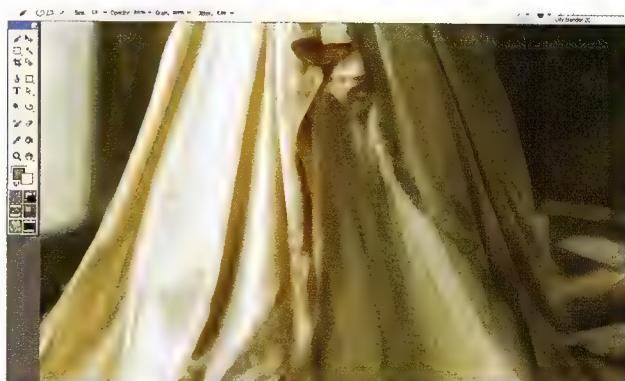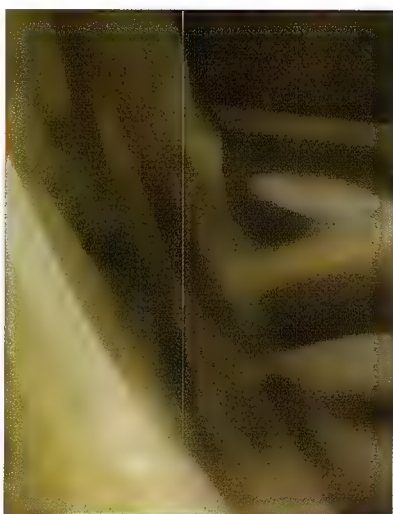Introduce textiles and foliage into your background

09 Textile enrichment

You might wonder why we're concentrating so much on fabrics? Well, textiles are one of the easiest ways to quickly add an interesting background element. If you don't know how to fill some empty space, just paint in some wrinkly folds to get some neutral looking detail.

10 Satin

The dress you see here is a combination of satin and chiffon. Painting satin is a similar process to painting velvet; use hard-edged brushes for best effects and then blend them strongly with a blender. Once you've done that, use an airbrush on top of the prepared basis to soften up the final look and rough folds.
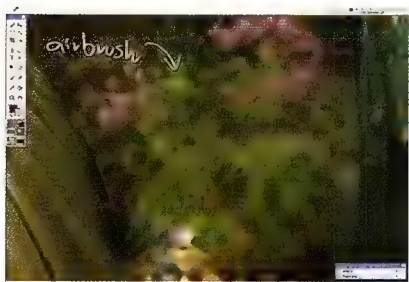
11 Leaves and jittering

Painting leaves can be a hideous task. To easily achieve satisfying results, take a Chalk brush and turn its Jitter up to achieve a gathering of loose colour blobs. Now use it over the desired area, changing the colour, size and opacity as you go. At this stage you can also airbrush in some separate shapes to give the piece a more individual feel.

12 Detailed leaves

Start painting leaves by hand with a brush that has solid edges (like the Basic Round for example), keeping the brush at a low opacity. Paint both above and below the airbrush basis created in the previous step.
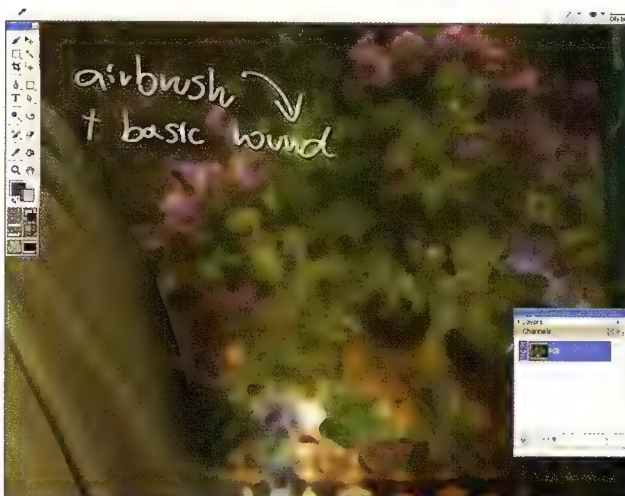
13 Finishing touches

The essence of achieving a realistic result lies in the detailing, like painting separate leaves by hand. Smeary brushes seem to be best for this job, so pick a Basic Round or something oily and paint in more defined, leaf-like shapes (again, below and above the airbrushed basis).
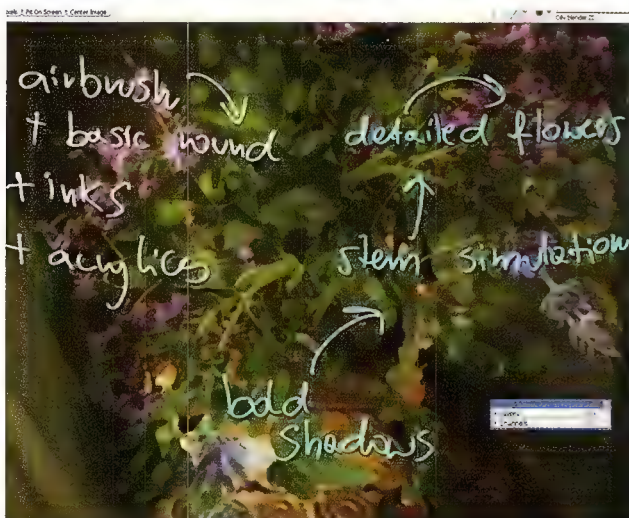
14 Bounce off colour

Light interaction between objects in a composition has a very interesting result: the bounced-off colour effect. Execution of this effect comes down to painting the colours of surrounding objects onto the object of interest (see the arrows). Shiny objects reflect colours in a bold way, while matte surfaces have a diffused, barely noticeable tint.

Advanced textures and special effects

Pay attention to shadows, light effects and details

Creativity blocks

If you feel you have a creativity block or generally lack inspiration, try to do a small exercise. Take a stock photo and give yourself 15 minutes (no more!) to do something with it. Do not use filters, just sketch on top of the reference. There is only one rule: the newly made sketch has to be as different from the original photo as possible.

15 Torn fabrics Adding narrative quality to any painting can be done even through the smallest changes; you don't rea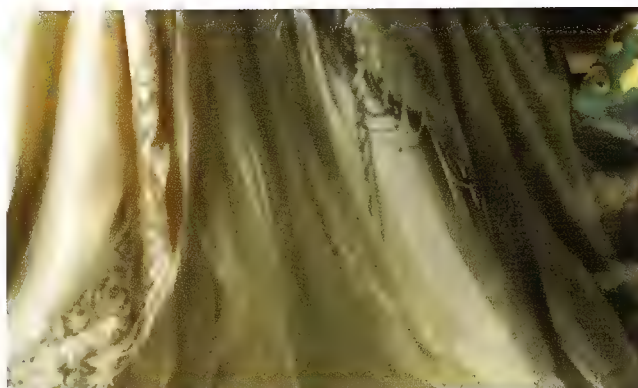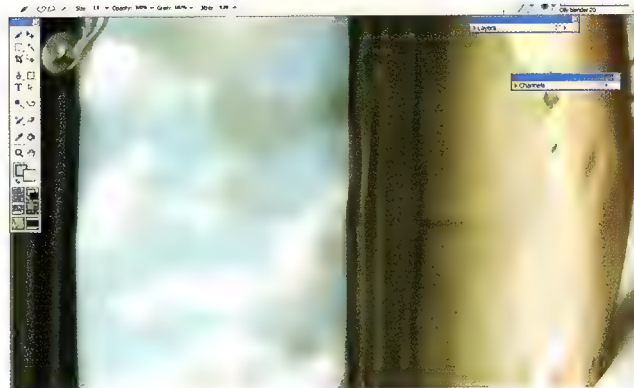lly need anything big or groundbreaking. In our case, to question the general 'eye candy' quality of the piece and underline a sense of drama, we added some torn, unstitched embroidery and sketched it in with an airbrush.

16 Airbrush There is one element that airbrushes are absolutely irreplaceable at: painting clouds and any kind of foamy texture (such as snow, sea foam, etc). Simply take a Smooth airbrush, change its Jitter slightly and paint in some blobs. Afterwards, roughen the look up by mixing colours with the Blender brush.

17 Detailed clouds Sometimes the prepared basis will be enough, but if you strive for more realistic results then take the airbrush again, lower its size and Jitter, and run over the basis adding some small colour blobs on top of the clouds. This will increase their volume and softness. When you're done, you can also use the Dodge tool to brighten the most highlighted areas.

18 Cast and form When composing several elements together it is extremely important to remember about the light interaction between them and the light source. In general, there are two types of shadows: cast shadows, which are created by an object standing in front of the light source (yellow arrows) and form shadows, which 'cover' the side of an object that faces away from a light source (red arrows).

19 Horizontal flip When you are nearly finished and want to ensure you've composed your work well, flip the image horizontally. Doing so greatly benefits the image, and you may not only discover some anatomy errors but it will also help you understand the logic of your composition. We view from left to right, and so putting a focal point on the right side has to be done with huge caution, as it makes us skip huge parts of the image.
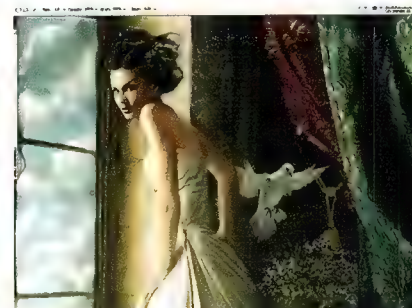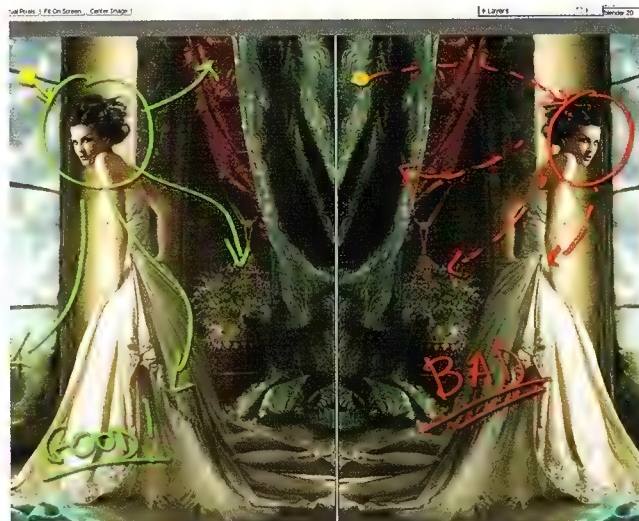
20 Finish it up Once you're done, take one last look at your image. Question every element you put into it – is its purpose purely aesthetic or does it contribute to the meaning of the piece? Use this last moment to add any elements you think will benefit the whole piece, but remember not to overdo it and that more details don't necessarily make a painting better.

Blenders

Painter's Blender brushes allow you to mix and soften colour to create depth

Painter's Blender brushes are among the most used tools available in the program, and it's easy to see why. The Blender brushes offer a wide range of effects that can help you to finish a painting effectively. Some allow you to pull colour around as if it were thick, wet paint. Others let you soften, dilute and float colour as if you were adding water from a soft brush, and they also allow you to take harsh lines out of focus.

Leonardo da Vinci was one of the first artists to explore the idea of sfumato, a blending technique which literally means 'smoke'. Leonardo noticed that images with hard-edged lines, particularly portraits, were off putting for viewers. He blended together layers of colour in order to create a shaded 3D effect. In fact, the great debate about whether the enigmatic *Mona Lisa* is smiling or not comes from Leonardo da Vinci's use of sfumato painting around her mouth.

Painter's Blenders allow us to reproduce this smoky effect in our digital paintings, which offers us the opportunity to round out our subjects and represent 3D objects accurately in a two dimensional space. We can use a variety of Blender brushes to achieve this, which are tailored to the object or material that's being blended. So read on and take a look at the different ways in which the Blender brushes can enhance your painting.

GRAINY WATER
The Grainy Water brush is perfect for blending hair. It's a soft, diluted wash with added 'dirt' that introduces more tonal variation and a spackled effect

OILY BLENDER
The Oily Blender variant moves colour around and adds an oily sheen to it, which makes it ideal for sculpting shiny textures

JUST ADD WATER
Just Add Water is possibly Painter's most popular Blender, and it's a great all-rounder. But one of its greatest strengths is shading cloth

Blur
A blending brush that blurs focus
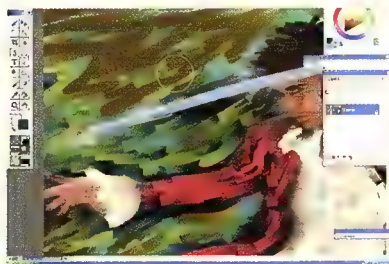
The Blur brush is used for blurring focus, which makes it a very versatile tool. Use it to blur background elements to give your image the impression of depth of field, blur lines to create a soft effect, or use it to prep areas with lots of tonal variation for blending with another brush. It's also good for blurring parts of patterns that you've created, captured and painted with the Pattern Pens, giving a 3D effect to them.

Oily blender
A shiny blender that moves colour

The Oily blenders come in several size variants, and you can use them in the same way you'd use oil paints mixed with turpentine or oil to create a shiny effect that merges strokes of several different colours together. Thanks to their oily sheen, they're great for creating smooth shiny textures, and we swear by them for painting metal. Use them with short, sharp linear strokes for the best effect.
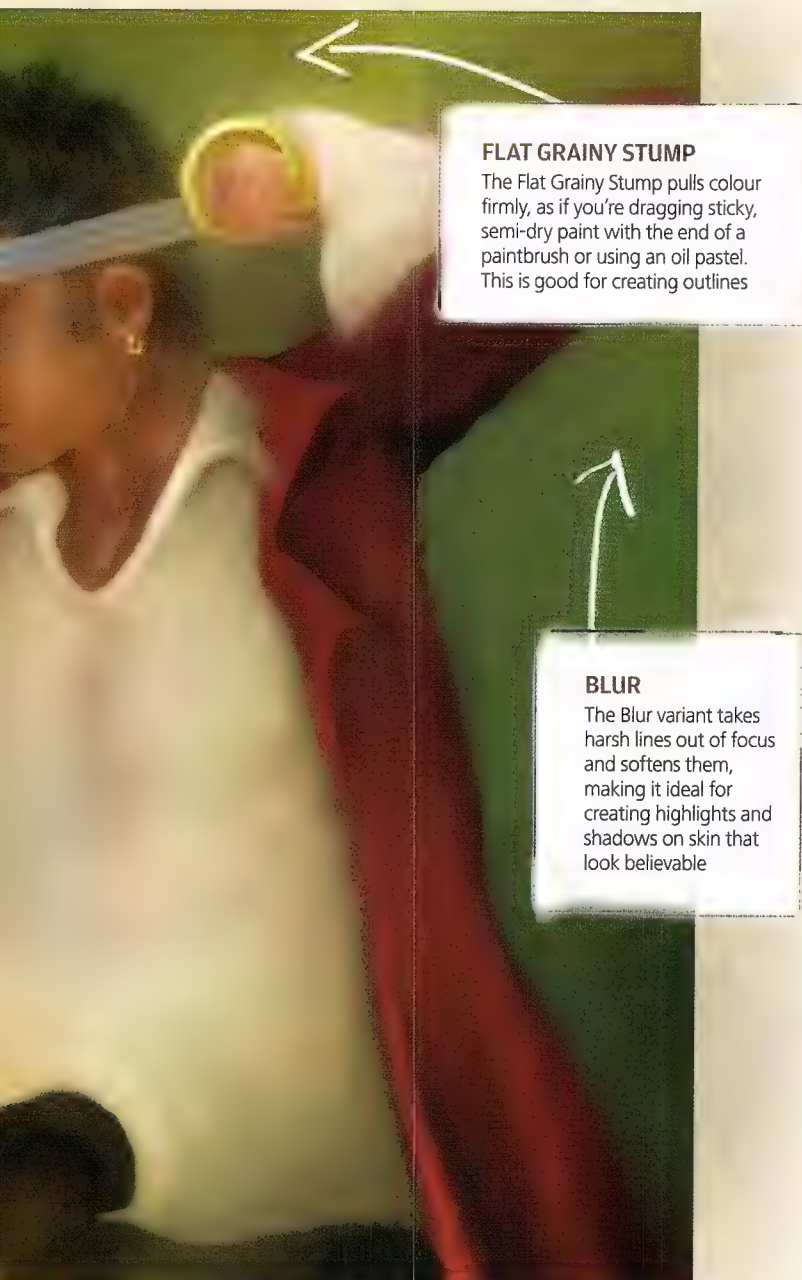
FLAT GRAINY STUMP
The Flat Grainy Stump pulls colour firmly, as if you're dragging sticky, semi-dry paint with the end of a paintbrush or using an oil pastel. This is good for creating outlines

BLUR
The Blur variant takes harsh lines out of focus and softens them, making it ideal for creating highlights and shadows on skin that look believable

A common problem
Always check the layer you're blending on

We come across this problem quite often – you've used a blender, but instead of merging tones it has created white or canvas-coloured smudges on your work. This happens when you've used a blender on a layer above the canvas, but you can make great use of this effect.

01 White smudges Here we've used the Just Add Water blender on a layer above the canvas and it's created pale coloured smudges. Rather than delete the layer, we've refined these smudges to denote areas of the face that pick up highlights. These are in shade thanks to the pose of our subject.
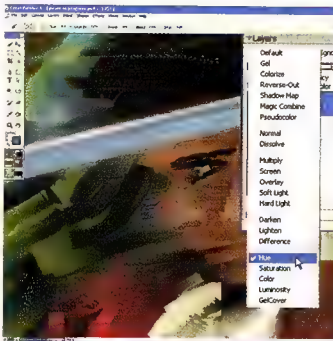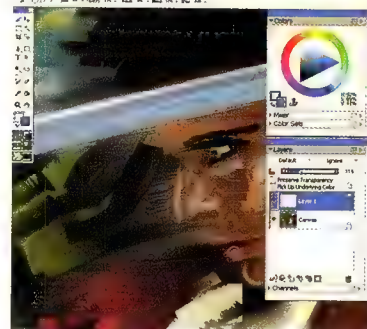
02 Compositing and opacity These areas pick up light, but they're in heavy shadow in our painting – so how do we get past this? We've set the Composite mode of the layer to Hue and dropped the Opacity to around 3%. The pale smudges have now turned a shadowy violet.

03 Drop and blend Now we've dropped the layer to the canvas and continued blending with Just Add Water. As you can see, the effect we've created is of an area in shadow which is still bouncing back light, making our subject's cheekbones stand out despite the shade.
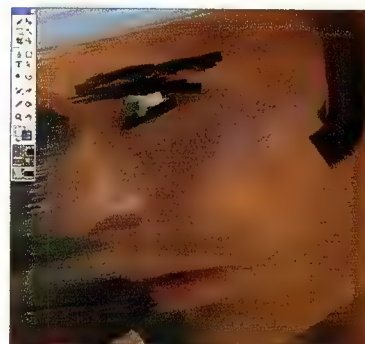
Flat Grainy Stump
Dry, grainy moveable colour

The Flat Grainy Stump blenders come in a range of size variants. They can be used like the Sargent brush, to pick up colour and pull it around, overlaying it over other tones to give plenty of variation and to pull background colours into the foreground to create accurate shading and colour effects. Here we've used the Flat Grainy Stump to refine the outline of billowing cloth.

Just Add Water
Everyone's favourite blender

The Just Add Water blender is popular because it's so useful and versatile, and it creates a smooth yet tonally varied effect which really brings paintings to life. Set it to a low opacity to refine and smooth out skin tones, or increase the opacity to move colour around. It's a great tool for creating light and shade as it's so soft, it can reduce harsh lines in your image and really give your work that classical sfumato effect.

Paint with the Blender brushes

Use a range of blenders to finish and perfect an image

To show you just how powerful Painter's Blender brushes are, we've started with a messy coloured sketch done using only the Sargent brush, and we'll literally pull a painting out of it using nothing but the Blenders to shade and refine it.

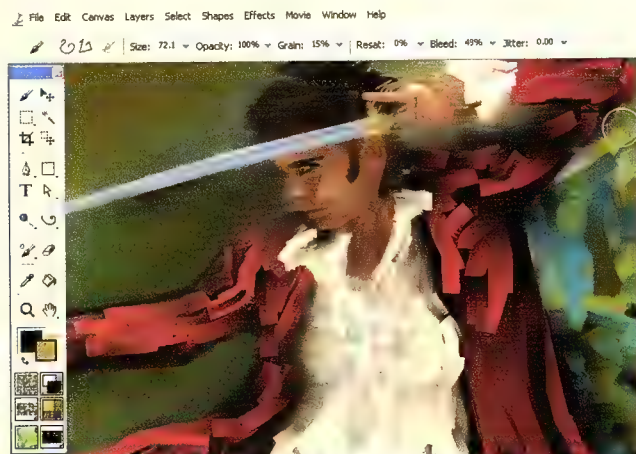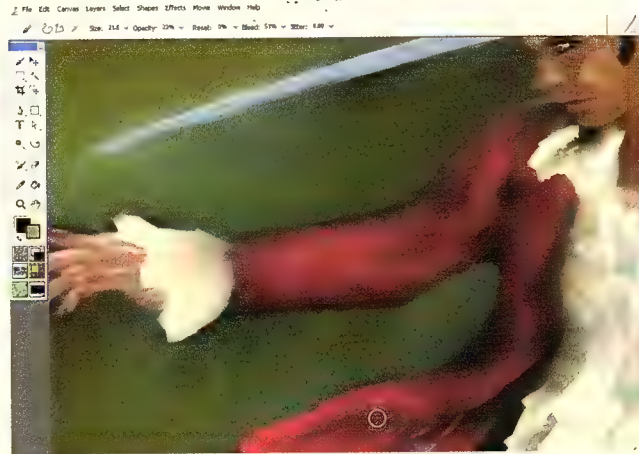**01 Start to smudge** The background of our painting is a colourful mess of brushstrokes of different shades and different angles. The first thing we'll do is make this smoother. We Blur the edges of the brushstrokes, then we use the Smudge variant to drag colours into each other.

02 Create 3D modelling Using the Just Add Water variant set to 23% Opacity, which is ideal for opaque cloth, we stroke the brush lightly along shadows to create the effect of movement and depth in the clothes. Try to move the brush in the direction that the cloth would be cut.

03 Refine the skin We stick with Just Add Water at 23% Opacity to refine the skin, but we use a very different method. To achieve a smooth and almost airbrushed effect, we scrub the brush in circular motions, concentrating on one feature at a time.
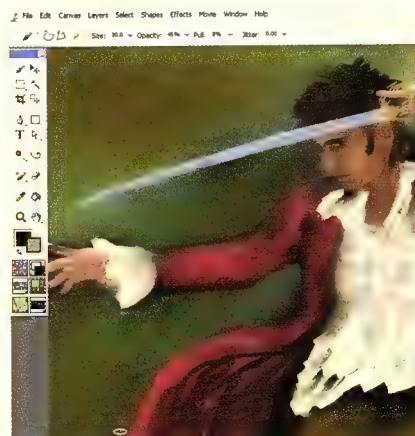
04 Refine the outlines Since we smudged the background, we've ended up with some messy outlines that need fixing. Rather than paint over them, we've used the Flat Grainy Stump to sculpt sharper outlines.
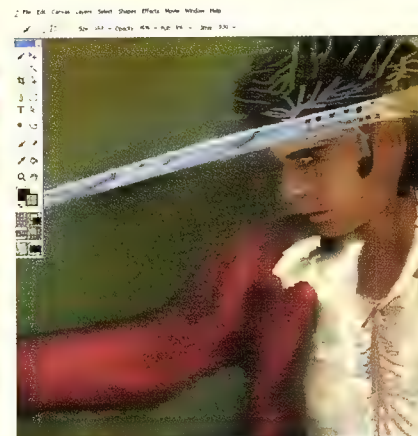
05 Pull in more colour While we've got the Flat Grainy Stump to hand, we'll pull background colours onto the shinier surfaces in our painting. We've dragged green from the background into the hair to create shine.

Use tonal variation

Add interest to blocks of colour

Even the plainest backgrounds should contain some tonal variation to add interest to them. If you're planning to work with the blenders in the way that we have, create a background that's initially a riot of colour and brushstrokes, then experiment with dragging, scrubbing and smoothing the colour using the blenders. Another strategy is to paint light and shadows on with harsh lines and then blend them for a strongly lit effect.

Drag colours around

Refine shapes with hard blenders
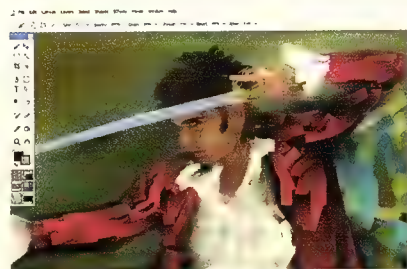
Rather than paint over outlines, which will make you lose some of the soft sfumato blending you've achieved, simply refine the outlines of shapes by using hard blenders (or those set to a high opacity). The Pointed Stump variants are great for smaller, more precise outlines – try them to create a lace effect, for example. The Flat Grainy Stump variants work in a very similar way to the Sargent brush, so they're fantastic for painting moving cloth.

06 Sculpt shapes Use the Just Add Water to sculpt and model the shirt in little curved strokes. We upped the Opacity to 68%, which moves more colour. We dragged some flesh and clothing colours into the shirt using the Flat Grainy Stump, creating the effect of lighter fabric.
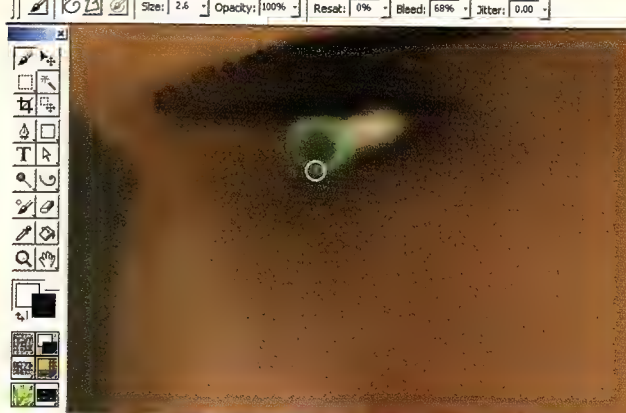
07 Perfect the eyes Our subject's eyes were very messy, so we used the Smear blender to perfect them, dragging the whites of the eyes towards the iris so that they get brighter the further forward they are, and using circular motions to refine the shape of the iris.

Blend away mistakes

When you're working with blenders it's likely that you'll be working on the canvas, so you won't be able to erase mistakes. Instead, try blending them out. Use a hard blender to drag colour over them, then soften and refine that using softer, lighter variants. There are very few errors that can't be corrected in this way, so be brave and give it a try!

Now for the highlights
Create shine and gloss to complete your painting

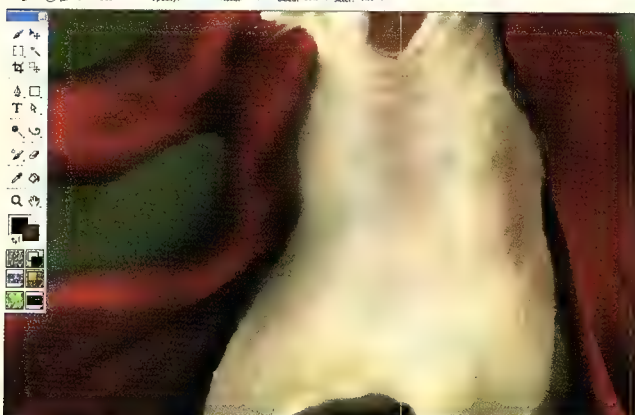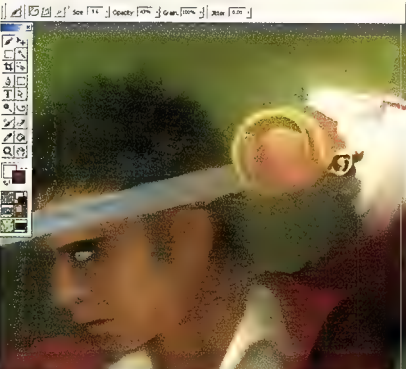**08 Blend metal textures** Now we move onto the Oily Blender to create our metal textures. Moving from the lightest point to the darkest and creating smooth highlights by dragging the background colour along the shiniest parts helps us to reproduce accurate reflective effects.
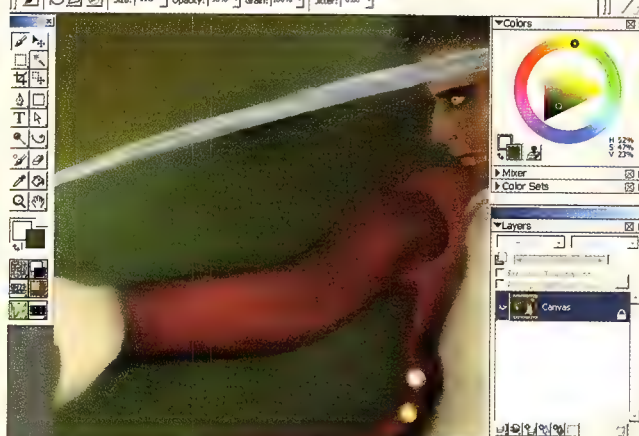
09 Create bright shine Now we do the same with the blade of the sword and with the buttons that we added to the coat. For the blade we use short sharp strokes, concentrating on moving colour to create accurately elongated reflections. For the buttons we use a circular technique.
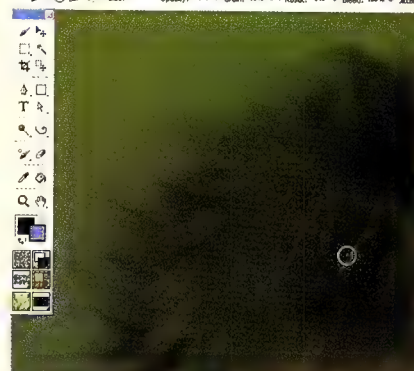
10 Final finishing To finish off, we've used Grainy Water to keep the tonal variation that we previously dragged into the hair using the Flat Grainy Stump. Grainy Water is a more textured variation of Just Add Water and allows us to subtly suggest glossy highlights.

Scrub in circular motions
Create smooth, airbrushed-looking skin

To re-create the look of perfect skin you need a mix of subtle tonal variation with a smooth surface texture. Just Add Water is perfect for this if you use it in the correct way. Set it to around 23% Opacity and scrub in small circular motions, concentrating on one feature at a time. This will help you to create smooth, light-reflecting skin with a wonderful semi-matte texture.

Sculpt with short strokes
Make your subjects look 3D
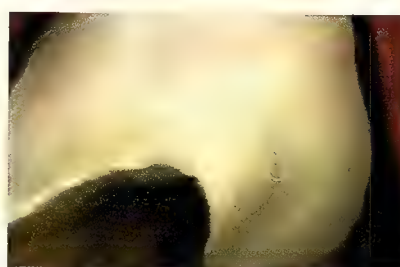
The Just Add Water variant has another important skill in its extensive repertoire, and that's its usefulness when sculpting 3D shapes in your painting. If you use short, soft, curving strokes you can create interesting midtones and areas of light and shade. Set the brush size fairly small with the Opacity to around 68%, and you'll be able to create these floated-in lines that help to produce the illusion of three dimensions.

Paint like: **Pop Art**

We show you how to create a punchy piece of personal Pop Art within Painter

Tutorial info

- Artist
  Kyle T Webster
- Time needed
  3 hours
- Skill level
  Intermediate
- On the CD
  Line art and
  final image

The Pop Art movement started in the early 1950s, in both the UK and the United States. It is an enduring movement in art that can still be seen in the works of contemporary artists around the world. Popular artists who contributed to the initial Pop Art movement were Roy Lichtenstein, Robert Rauschenberg and, of course, Andy Warhol.

The main visual elements of the movement consisted of mainstream visual icons and symbols, as well as popular images from mass media (films, television, comics and magazines) that were manipulated and re-imagined as fine art through traditional means, such as oil painting, and through other mediums like silkscreen, and even collage and sculpture. Much of the art created in this genre was rich with irony and could be seen as an uncensored, though sometimes indirect critique of the culture at the time. For instance, American materialism was frequently mocked and exploited as a common theme in Pop Art (though it was also celebrated in some ways).

The primary aesthetic accomplishment of these works was to force the viewer to gain a fresh or unexpected perspective on otherwise mundane imagery. What might normally be ignored in the form of an illustrated back page advertisement in a comic book, would be taken more seriously as a large format, full colour painting, uncomfortably cropped and enlarged and full of new meaning in the hands of an artist such as Roy Lichtenstein. Pop Art, when successfully manufactured, produced a very powerful lens on American and British culture that exposed the absurdity of the material world and unlocked the hidden psychological power of the myriad images that were infiltrating society through mass media.

From a historical perspective, a logical reason for this new movement in the art world could be found in the need for artists to react to the dominant movement that preceded Pop Art: Abstract Expressionism. Popular artists from this movement were Jackson Pollock, Franz Kline, Willem de Kooning and Clyfford Still. Most Abstract Expressionists painted on a grand scale with loose, flowing strokes with seemingly visceral emotion and inspired spontaneity. Forms were suggested, but not fully rendered, and representation was absent from many of the paintings. Pop Art's clean lines, deliberate application of media, transparent evidence of design and composition, and sharp, clear representation were a bold departure from the Abstract Expressionist movement.

For the purpose of this tutorial, we will create a piece of Pop Art in Painter using a combination of brushes and filters that are perfectly suited for such a task. We have elected to begin with an original sketch, based on a popular recurring image in Lichtenstein's paintings: the extreme close-up on the face of a distressed woman in mid-thought bubble. These images were created using drafting techniques and simulated production effects made popular in American comics of the 1950s, such as visible halftone dots, clean ink lines and primary colour palettes. We will use Painter to re-create this aesthetic quality.

Half-tone dots

To re-create the look of cheap comics, Lichtenstein painted half-tone dot patterns in some of his work to mimic the traditional four-colour printing process (CMYK). To accomplish this, he used a large metal screen (called a benday) with a dot pattern punched into its surface. He painted inside the holes, as if using an enormous stencil.

Pulp imagery

The images in much of Lichtenstein's popular works (early 1960s) came directly from the pulp magazines and comics of the time. Pulps were cheaply printed pieces of fiction (novels or comics), often dwelling on the same themes: romance, crime, drama, horror, war and adventure. Pulp fiction experienced its height of popularity from 1920 to 1950.

Art for art's sake

Lichtenstein relied on a few techniques for his paintings. The first was extreme close-ups; unusually large faces and words immediately took comic images out of context and made them feel important. The second was vague, open-ended narratives – taking panels out of sequence forces the viewer to think more about what happened before and what will happen after in the painting. The third was drama. Lichtenstein chose to paint moments of utter despair and sadness, which gave an amplified impression of real emotion.

Pop Art from photos
Make photos pop quickly and easily

For beginners it's really easy to transform a photo into a piece of Pop Art. Make use of Painter's Pop Art Fill tool to quickly and easily reproduce Lichtenstein's signature look.

01 Duplicate Open any portrait photo and duplicate the canvas layer. Copy your original image and paste it in place on a new layer. Choose a fairly sparse, strong image with minimal background details.
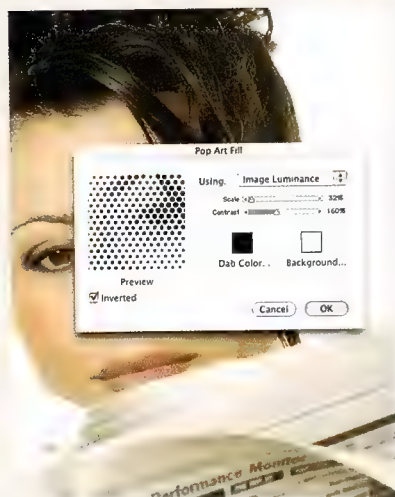
02 Pop Art Fill Now go to Effects>Esoterica>Pop Art Fill. Set the Image Luminance Scale at 130%, Contrast at 300%, Dab Color to Black and the Background to White. Check the Invert box and select OK.

03 Multiply and Posterize Set the Composite mode of the top layer to Multiply. Select the bottom layer and go to Effects>Tonal Control>Posterize. Set the number of levels to four. Now you're done – instant Pop Art!

Start the composition
Introduce thick line art to capture the Pop Art feel
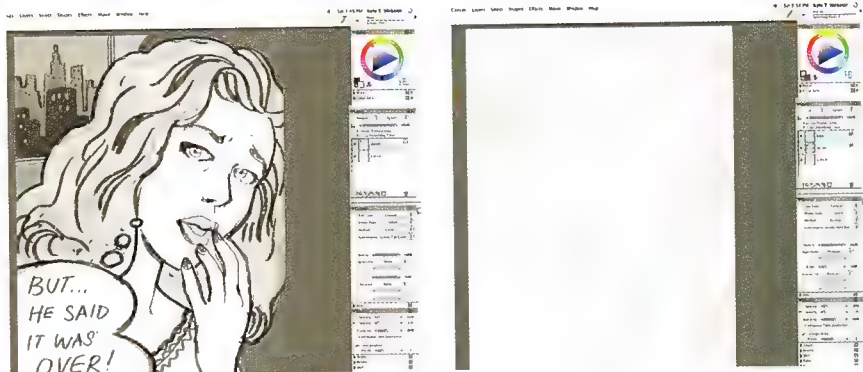
01 Rough out the composition If you want to draw your Pop Art piece from scratch, create a sketch of your composition at a fairly low resolution to save processing power, and then increase its size (it doesn't matter if it loses quality at this stage).

02 Ink the line art Adjust the transparency of the sketch layer and draw over it to create thick black line art using the Thick 'n Thin pen. Alternatively, open the 'PopArtLineWork' start file from the CD to begin your Pop Art piece.

03 Create outlines Some of the black lines in our sketch are quite thick, so we will only be drawing the outlines of some of those areas. We will then fill them in later with the handy Paint Bucket tool.
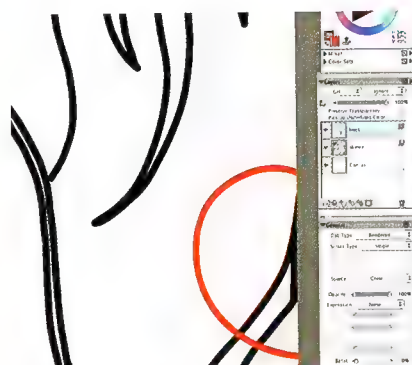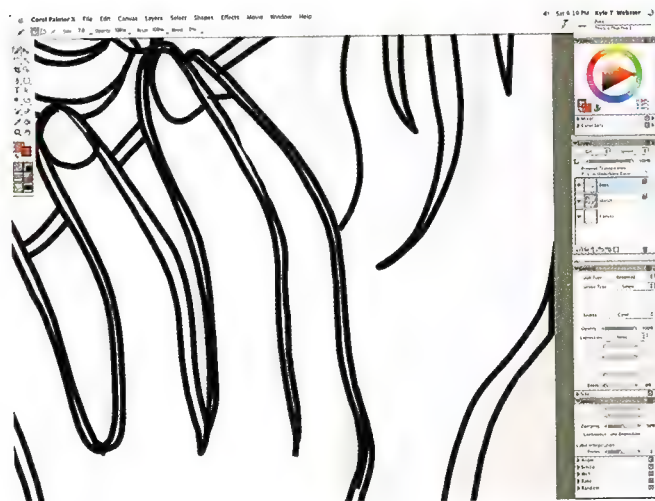
04 Close off the page borders Wherever two lines run off the screen that you wish to have filled in later, be sure to close off the shape with another line or your fills will spill out onto the whole canvas (see the red circled area).
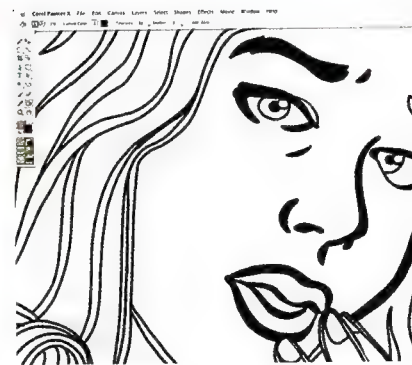
05 Fill in the line work To create the fills select the Paint Bucket tool and click in between the outlines of the lines that need to be filled in to create the many varied black strokes that make up a typical 1950s comic book frame, only much, much larger.

What are you thinking?

Create the thought bubbles that are typically found in Pop Art

06 **Fill in large shapes** Using your best judgement, create large areas of black in the hair that help to up the contrast in the piece. Most comics from the Golden Age are filled with rich black and heavy shadows, which adds drama. It's a signature graphic effect of the genre that Lichtenstein frequently employed.
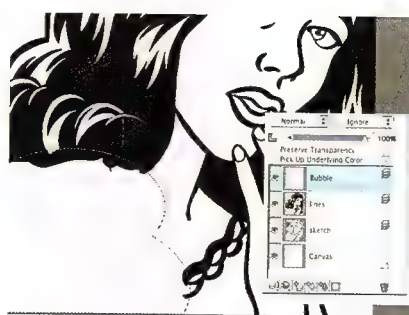
07 **Thought bubble** Add a new layer and call it Bubble. Using the Oval selection tool, click and drag to create two main thought bubble ovals in the centre of your canvas (hold the Shift key to create multiple bubbles). They should overlap by about 1/3 to make the shape in this sketch, but you can create any shape you like. Move the ovals to the bottom-left corner.

08 **Small ovals** Now create a few smaller circle selections leading from the bubble to the lady's face. These will be the characteristic 'thought bubbles' of Golden Age comics. Line them up diagonally so that the viewer can read their function clearly.

09 **Fill in the ovals** Use the Paint Bucket to fill in the ovals with white by clicking inside the selected area. Ensure that you use exactly the same shade that you used for the main thought bubble oval and leave the area selected.

Other Pop Art styles

Andy Warhol
As one of the most famous artists of the 20th century, Andy Warhol's pop art consisted of painted and silk-screened images taken directly from American pop culture: Campbell's soup cans, Coca Cola bottles and other products, as well as the most famous faces of the time, like Marilyn Monroe. His style was immaculate, bold, minimalist, and immediately original. There is an Andy Warhol museum in Pittsburgh, or you can visit its website at **www. warhol.org** and learn how to make your own silkprint.

10 **New layer for bubble outlines** Create a new layer and drag it under the first Bubble layer. Call it Bubble Stroke. Now go to Select>Modify>Widen and add 25 pixels to the selection. Then, go to Select>Modify>Widen and add 18 or 20 pixels to the selection, and stroke it one more time.

Richard Hamilton
A master of the delicate art of collage, English artist Richard Hamilton was at the forefront of the Pop Art movement. His style, influenced by many yet still entirely personal, was unmistakable in its thorough understanding of design and balance, and his images were instantly thought provoking and visually challenging. His most notable work, *Just What Is It That Makes Today's Homes So Different? So Appealing?* is an icon of Pop Art. It is considered by many to be one of the first works of Pop Art. You can discover more about hamilton and his life at the Tate Online (**www.tate. org.uk**).

Draw outlines and fill in blacks

A trick we used in this image is a trick that we frequently employ in other illustration work. For a line that varies in width from thin to very thick, we cannot always rely on the pressure sensitivity of our drawing tablet to perform as we would like it to when using an extremely large Thick 'n Thin pen. So instead, we draw outlines and use the Paint Bucket to fill in between these lines to create heavy line work (in this tutorial, this was handy for most of the line work – since it had to be extra thick and bold).
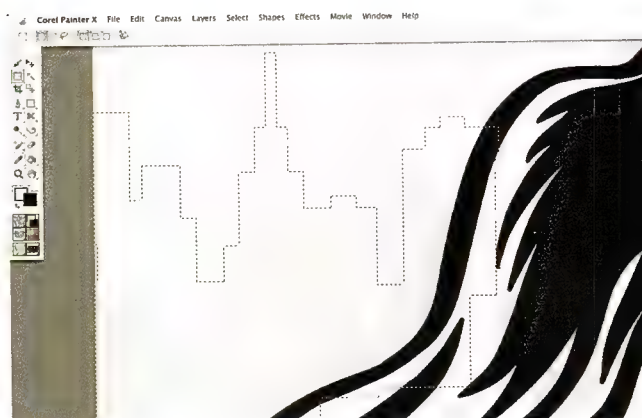
11 **Add the thought** Using the Text tool on a new layer, type in whatever sentiment you wish. In this demo, we have chosen to draw the type in by hand (using the Flat Color pen at about 20px) as a personal preference, but if you have a suitable comic book font then feel free to use it.

12 **Build a city** On a new layer named City located beneath the Lines layer, use the Rectangular selection tool to build a cluster of shapes that feel like a skyline. Hold down the Shift key as you draw, so you have one large selection when you are finished.

13 **City fill** Fill the selection with a night-time grey/purple colour using the Paint Bucket. Don't worry if you can't yet see how the skyline will work out – remember, despite its colour, this selection will become buildings, not the sky itself.

14 **Window and sky** On a new layer beneath the City layer, draw a rectangular selection to represent the window behind our main character. Use the Paint Bucket to fill the layer with a dark blue sky. Remember, Lichtenstein's colours were saturated and unsophisticated, just like the comics!

Through the window
Define the background and frame the window
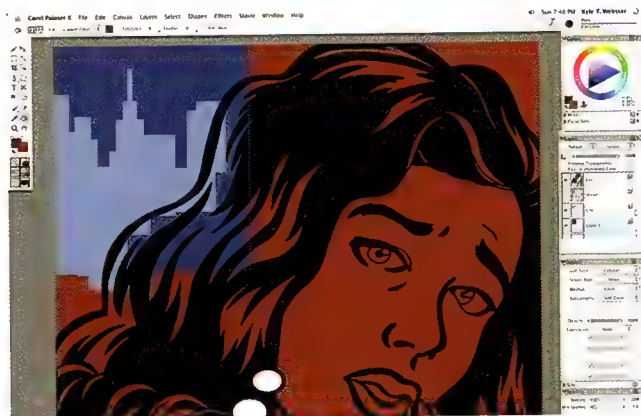
15 **Create background colour** Next, invert your selection and fill this area with a deep red colour for the interior wall of the room. Think about the bold, strongly coloured décor used in the Fifties and Sixties, and don't shy away from blocks of really heavy colour.

16 **Window frame** Using the Rectangular selection tool and the Paint Bucket, select and fill rectangular shapes to create the frames around the window (using black fills). You can also select the area of the City layer that will be cropped out of the window and delete it at this point.

Finalise your Pop Art masterpiece

Make your image pop with colour and effects

17 Lights On a new layer, located above the City layer, create a small rectangle and fill it with a lemon yellow colour. With the Layer Adjuster arrow, Ctrl/Cmd-click on the rectangle and drag and drop a copy of it to create another window. Do this until you have enough windows, and then commit the changes to the layer.
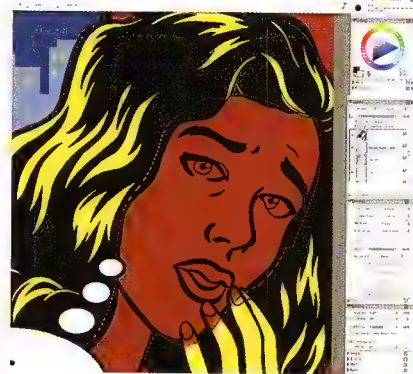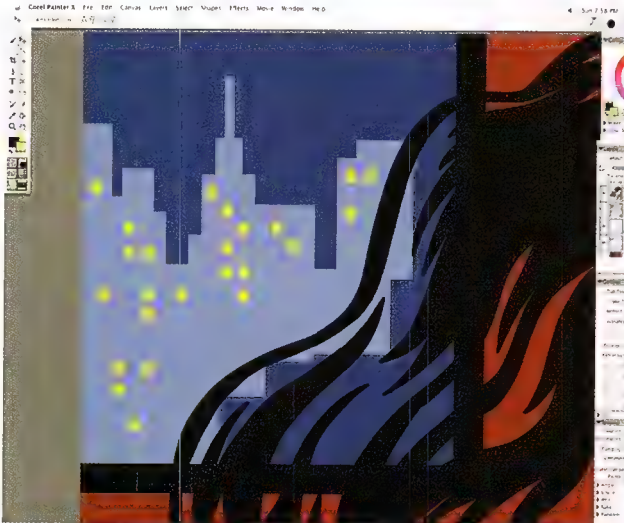
18 Lasso and fill On a layer just under the Lines layer, use the Lasso tool to select areas and the Paint Bucket to drop in large, flat areas of colour to finish the basic colours of the art. We named this layer Foreground Colour.

Unify your colours

A great way to get a more successful outcome when it comes to colour is to try and limit your palette. Colours that appear in numerous locations in your composition will have a unifying effect and will make for a more balanced design. The computer offers us far too m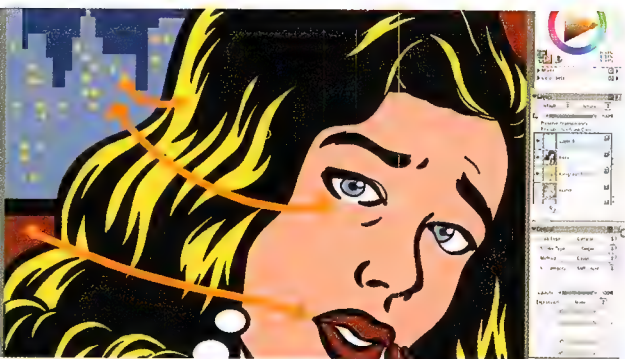any colours, so try imagining you only have a few tubes of paint and it will help you to make careful decisions with your colour choices. We always set a personal limit of six to ten colours (and values of these colours) in any one illustration.

19 Colour unification To ensure that the image feels cohesive, we recommend using the colours that are already occupying the background colour layers. For instance, we re-used the wall colour for the lips and fingernails, the skyline colour for the eyes and nightgown, and the city lights for the hair.
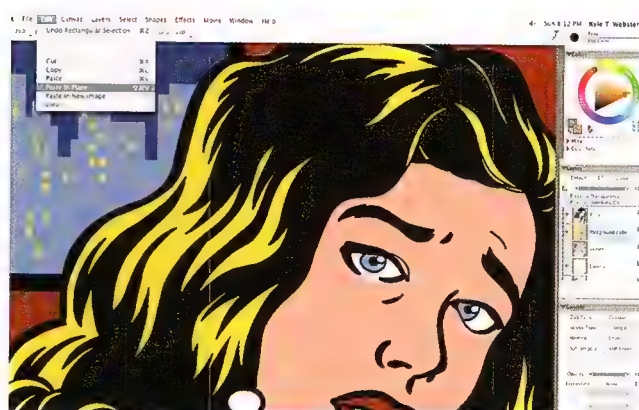
20 Pop! Choose Select All on your Foreground Colour layer, then copy this information. Now, under Edit, select Paste In Place to create a duplicate layer of colour for our Pop Art effect to be applied on to.
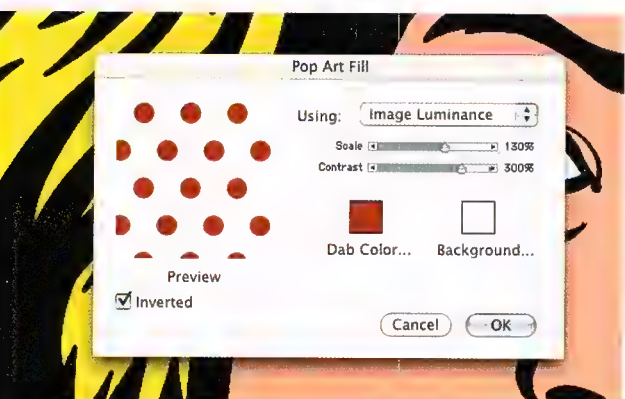
21 Pop Art fill Go to Effects>Esoterica>Pop Art Fill and use the following settings: Image Luminance Scale at 130%, Contrast at 300%, Dab Color to Dark Red and Background to White. Now check the Invert box and select OK.
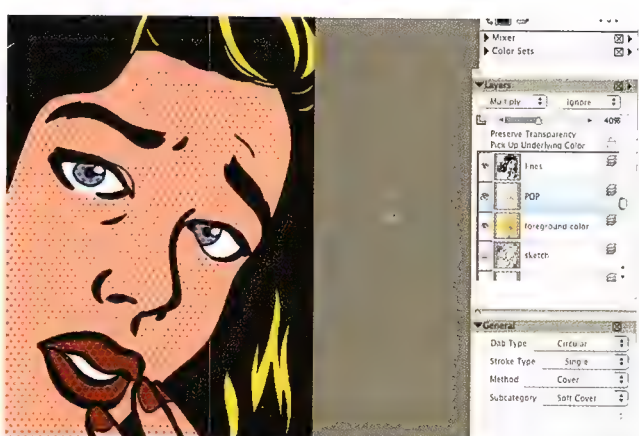
22 Layer properties Finally, set your Layer Composite Method to Multiply at 40% Opacity so that it creates a light printed effect. Now you're done! Don't forget to sign your Pop Art masterpiece!

Size: 20.0   Opacity: 100%   Resat: 8%   Bleed: 100%   Feature: 2.7

How to... *draw and paint horses*

Horses are incredibly unforgiving when it comes to making a realistic drawing. Take a canter through our guide for some top advice for equine excellence

Bedouin legend once said: "And God took a handful of southerly wind, blew His breath over it, and created the horse." Who doesn't admire the raw strength and exquisite grace of movement of horses? Whether you've spent time drawing them or not, you can usually spot anatomical problems at a first glance in someone else's drawing. In this Art Study we will explore some elements that can make a successful horse drawing or painting, take a look at anatomy, and focus on how to create beautiful horse images using Painter's digital tools, brushes and techniques.

Equine artists strive to capture beautiful moments in the lives of horses, and in doing so reveal a great deal about themselves. As we experiment with a variety of techniques and styles, whatever the subject, we develop our own creative approach. Now, let's discuss some ways to paint a horse!

THE RIGHT WAY TO DRAW A HORSE
The horse on the right is our example of a horse drawn correctly, detailed over the page. We used Thick Wet Camel 20 to paint both of the horses below, but in the Palomino (the left) the brush strokes are random, while in the Roan (the right) each stroke defines an element of musculature. It's important to use your brushes to define the shape of the horse.

THE WRONG WAY TO DRAW A HORSE
This poor guy is overweight and has short, spindly legs. He has the right number of ears, eyes and legs, but beyond that he's pretty much a failure. In order to avert this, spend some time getting the proportions right and even more time shaping the contours with your brush strokes, paying attention to highlights and shadows. He also looks pasted on because we didn't share any of the background colours with him.

66.62%
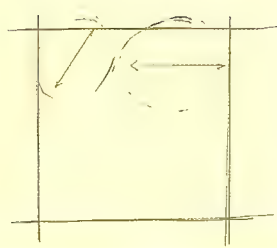
01 Stick figure horse Create a new canvas and choose your favourite drawing pencil. One of ours is Sketching Pencil 3. Beginning with basic shapes, this stick figure horse is fairly simple to draw. The rectangle represents the size of the horse's body, and the ovals will be his chest and hindquarters.
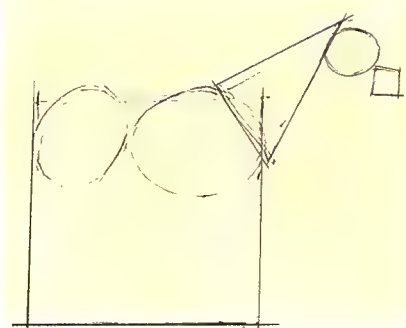
02 Build up shapes Incorporating more basic shapes, we draw a triangle for the neck, a circle to indicate the side of the jaw and a square for the muzzle. He's sort of funny looking at this point, but you can see where this is leading.
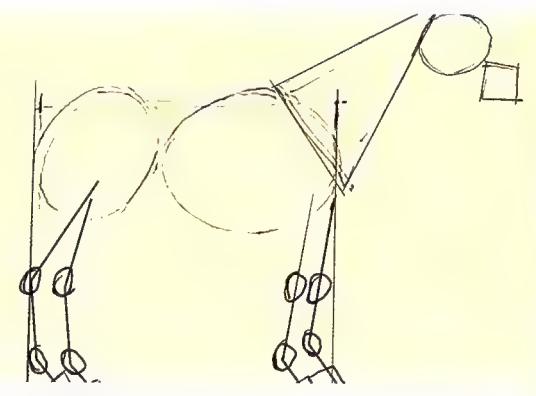
03 Draw the legs With the legs, our lines become much more specific. The forelegs are two straight lines, while the rear legs are bent with circles indicating the joints. The fetlocks (or ankles) are drawn with short, sloping lines, and the hooves are small triangles.

04 Express yourself Next, a big, inverted triangle defines the upper part of the hind leg, and the ears are marked with a small triangle. Now it's time to begin connecting the elements using more expressive lines, which is where you'll begin making adjustments as you go.
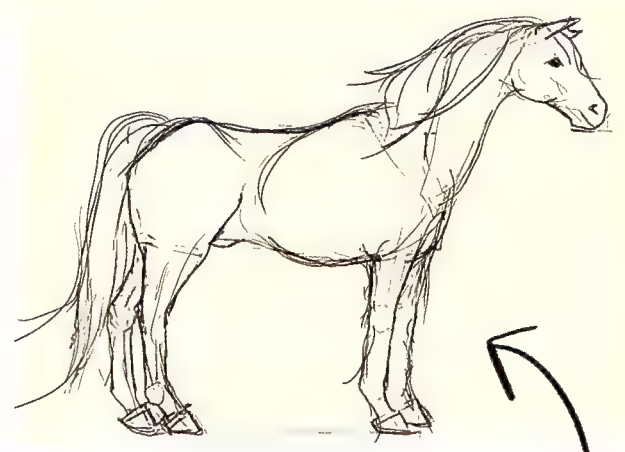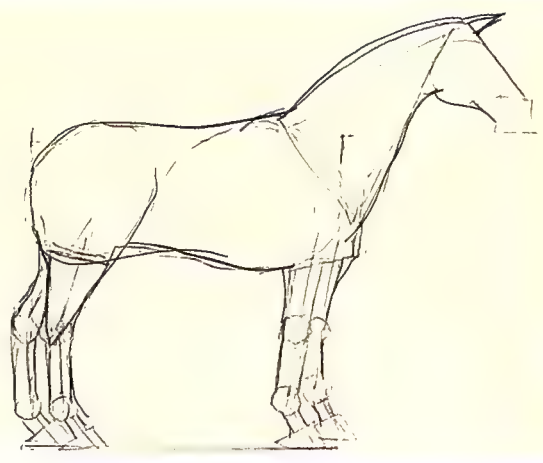
05 Erase and refine At this point, we can start erasing guidelines and refining our shapes. Experiment with lifting a foreleg, always keeping in mind how each movement of a limb will affect the position of the body.
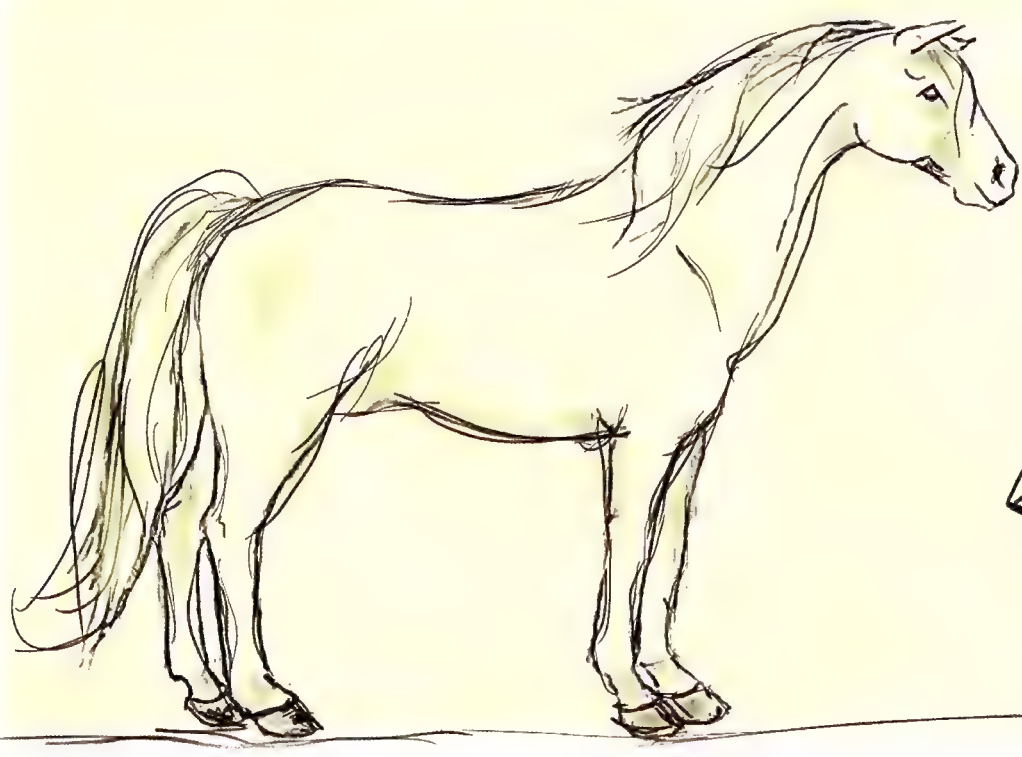
06 Evolution Now we can begin adding details. The mane and tail are great things to draw because the imagination takes over. The eye consists of a circle with half a triangle roof over it. As you learn more about anatomy, your horse will continue to evolve.

Art study

Paint your drawing

Once you have a drawing that's pleasing, you can easily turn it into something worthy of hanging on the wall. In the following step-by-step we've used oils, ink and acrylics. This is something you wouldn't ordinarily do in traditional art, but the results look like oil on canvas, and the technique works equally well for just about any media or painting style. Place your horse on a western plain, on the beach or grazing in a lush meadow. The possibilities are endless so use your imagination.

01 Begin with a sketch Paint a background and add your drawing. We ended up redrawing our Roan in white chalk for better visibility, and we don't mind that in the final image there are hints of white chalk left. When you view a painting you can usually spot clues that show how the painting was done.

02 Block in the colour We begin to paint within the lines using a Large Thick Wet Camel 20 set to full opacity and Impasto Color only. We chose some light and dark shades of our Roan horse colour, but most of these will be painted over as we begin bringing in detail.

03 Find detail With the large shapes blocked in, we begin using lights and darks to delineate detail in facial features and the legs. We used the same brush as before at a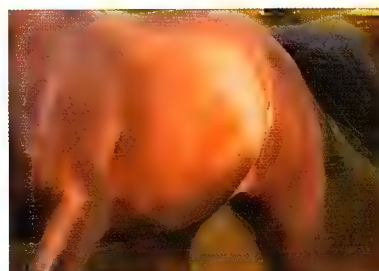 smaller size, and Opacity set much lower (around 28%) so that the strokes will blend softly and feather in with the base colours.

04 Sculpt with colour This is where familiarity with horse contours pays off, because each brush stroke sculpts the shapes of muscle, flesh and bone. Sculpting is done with brush direction as well as with varying shades. Transparent strokes lend themselves to smooth contours.
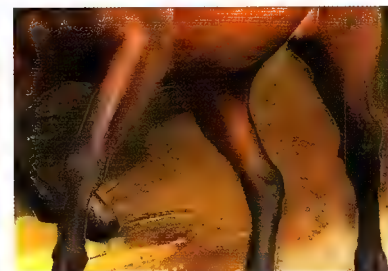
05 Model detail in the legs As we work through the painting, the size of the brush gradually decreases. By the time we reached the legs the size was about 14, and the colours become more intense as we describe the joints that make up the powerful yet delicate legs using short, quick strokes.

Painting faces

We can make generalities, but as with drawing human faces, each horse's face is unique in colouring and features. The Cover Colored Pencil 5 and the various Blender stumps, like Pointed Stump 10 set to 50% Opacity, work great to create and define bone structure, build highlights and indicate shadows. In traditional pencil drawing, a kneaded eraser lifts out highlights in the image. And in Painter we can employ this technique by setting an eraser, like Pointer Eraser 7, to a Size of 100% and Opacity to about 2%, making the highlighted areas appear more reflective and natural. This horse's nostril is somewhat tear-shaped, as are the eyes from this angle. The catch light adds life to the orb of the eye.

Describe strength and movement

And finally, we turned to some of our old favourites: the Acrylics brushes. This included Thick Acrylic Bristle 20, Captured Bristle and Wet Soft Acrylic 10 in various sizes. The joints, which we indicated with circles in our stick figure drawing, are now brought into greater focus as we indicate movement, and from here on everything is about highlights and shadows. Being mindful of where the light source originates, it now becomes a simple exercise in interpreting the ways in which the light is cast. Even if we were to take it further and cover all the areas with pencil or paint, the highlights can be further defined with the Glow brush and the shadows deepened with the Photo Burn brush.

06 **Now for the face** We start to define facial features now. It looks like a few shades of brown, but there are actually about 20 shades of brown here, along with white and deep blues that read as black. Still using a small brush, we sculpt the nostrils, an indication of a mouth and the eyes.

07 **Soft texture** The muzzle of a horse feels like velvet, and to describe it that way we used the same soft strokes as on the rest of the body, and then softened and blended even more using Just Add Water and Soft Airbrush 20.

08 **Time for some serious highlights** There are several ways in which to add highlights to our painting at this point, including the FX Glow brush, and we can add an empty layer above the canvas, set it to Soft Light Blending Mode, and paint white into the areas we're highlighting.
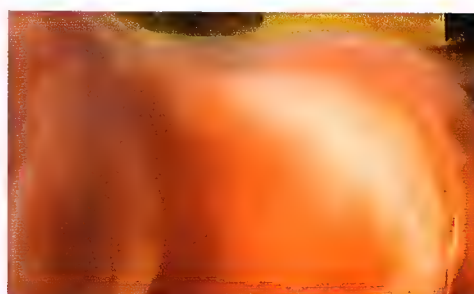
Paint hide and hair

As you paint the horse's hair, the colours of the skin will also be important – especially on areas like ears and noses where the hair is fine and short. White hair will sometimes have pink skin beneath it, while black hair will likely be growing out of black skin. On a painted or spotted horse, these areas blend gradually, with intersections containing hairs of both colours. If you're painting close-ups, paint separate areas accordingly, blending colours as they meet.

09 **Time for shadows** To anchor the horse to the ground add some shadows underneath it, as well as more shadows within the horse itself. We do this by painting in dark colours using either a bristle brush, an airbrush or by using the Photo Burn brush on the canvas layer (or on a transparent layer above the canvas).

10 **Short hair texture** There are two rules here: continue to follow the contours, and keep the strokes varied to make it interesting. The Captured Acrylics brush set to Color Only is a good brush for painting short hair. For a shaggy coat, try out the heavy bristle brushes and add some Impasto.

11 **Interpret the wind** The mane and tail suggest motion and wind direction. We like the Calligraphy Dry Ink pen for painting horse tails and manes. Don't get too compulsive here, just make graceful, expressive strokes. Be ready with Ctrl/Cmd+Z if a stroke goes too wild, and build strokes from light to dark.

12 **Finish up with background colour** Now bring some of the background yellow into the highlights, and paint some of the darker background colours into the shadow areas. Our horse has a smooth coat, and this technique will accentuate the gloss of the coat – especially when the yellows are placed just outside of the lightest areas.

The mane attraction

We look forward to painting manes and tails; they describe whether the horse is still, in motion or if the wind is blowing, and this is one place where creativity can run wild and free! We used Greasy Pencil 8 set to a low opacity and began with quick, random strokes – building light and dark areas. Techniques and brushes for painting body hair depend on factors like whether it's a shaggy winter coat or a sleek, shiny summer coat. A shaggy coat will have more subtle highlights and shadows than a smooth one, and while the shaggy coat allows us to bring out those thick, bristled brushes, the smooth coat would call for a smooth, transparent application of paint.

The secret of
successful
landscapes

Tutorial info

Artist	Anne Pogoda
Time needed	Two to three hours
Skill level	Intermediate
On the CD	Sketch

Learn how to paint interesting landscapes, whether you're a beginner or an advanced Painter artist...

hen it comes to landscapes or even backgrounds, we have seen many artists avoid them because they generally fear the overall topic. This is such a shame, because landscapes are relatively simple to do. Mostly it is a case of simple shapes and some variations in colour and tone. And if you really aren't confident with your painting skills, considering composition will go a long way towards making your landscape a place the viewer wants to visit.

Let's take a simple example. Imagine an image with a tree to the right, a house to the left and some forest in the distance. Not bad, but there's not a lot for the viewer's eyes to do – a landscape is to be enjoyed and explored. In a scene where you are just looking straight-on, the eye has no freedom to roam. There is no space to add a taster of what lies beyond the forest because the perspective is too close to the ground. The perspective also doesn't allow you to look up, so the house and tree in the foreground don't deliver much more interest than just being there and looking nice from the very front.

To make a landscape interesting without having it necessarily being populated by people, you must think about building it up, and not just about looking straight at it. Our aim of this tutorial is to reveal some of the secrets to successful landscape painting. We'll begin with showing you how to select areas of a photo and assemble them in a master document to use as reference or to use as a clone source. We'll then move towards creating a landscape from scratch, applying key compositional techniques to ensure that the viewer's eye has plenty of areas to explore.

Plan your landscape

Let's have a look at good ways to set up a painting base

01 Help for beginners Some beginners might feel intimidated by a blank canvas, but because we want everyone to have a chance to practice with this tutorial here is a quick guide on how to set up a base with stock images. In our example we erased the clouds, because we didn't like them very much and they didn't look very attractive.

02 Create a base with several stock images We created a new layer below the layer with the lake. We set this to 90% Opacity so that the colours of the sky would shine through it. When combining images, it's best to find ones with a similar colour palette so they all blend nicely. After selecting the sky from another photo, we pasted it onto the canvas.

03 Frame elements for the foreground You should have a basic composition now. You can add more elements, like trees and animals, or anything else that you feel gives the image a personal touch. We introduced a foreground element to add a little more to the image composition which holds the lake in place.

04 Let Painter help you with the sketch Now just drop all layers to the canvas. Go to File>Quick Clone and pick the Camel Oil cloner from the Cloners palette and set it to any size you desire. A larger size will help you to get the sketch quicker, but the smaller you decide to make the size, or the more you go wild, the more it will make the details look hand painted once you proceed to the next step.

05 Underpainting and Autopainting Go to Window>Show Underpainting where you can select a colour scheme. We chose Modern since we felt it looked best for our sketch. If you want Painter to guide you even more, you can have it do an Autopainting for you. The Autopainting option can be found below the Underpainting option.
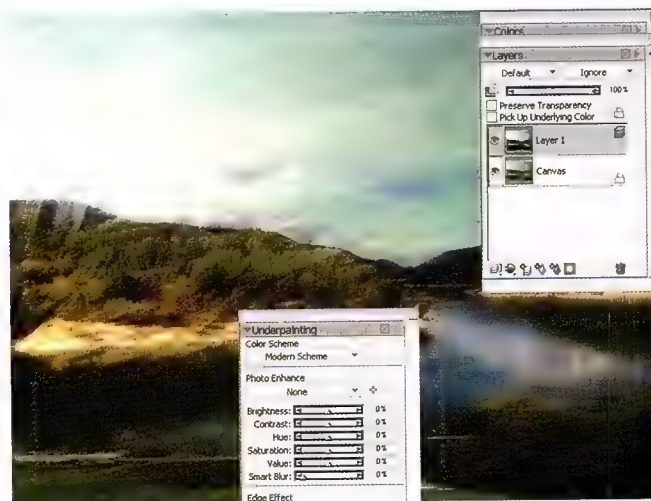
Do's and Don'ts

Do...

Do always take care of elements that are seen in the distance. There are many artists who create a pretty artificial look by accident because they neglect to put detail in distant backgrounds. This ends up making them look like plastic. You don't need a lot of detail, but do apply a few strokes.

Do play about with composition before starting to paint for real. Think about using lines to lead the viewer around the image and don't place major objects in the centre. Use selections from photos or draw elements on different layers to allow freedom to move and plan.

Don't...

Alongside all of the things that you shouldn't do, there is one thing that is the number one killer for people's landscapes paintings. We call it over-detailing at an early stage. It often comes into play when people start to work certain elements into a finished state as soon as they have come up with a good-looking sketch. Don't ever do that! The problem with this is if you put too much detail into just one thing at once then you will lose track of the overall painting, and in most cases stop working entirely! Jump back and forth to check your progress as you go.
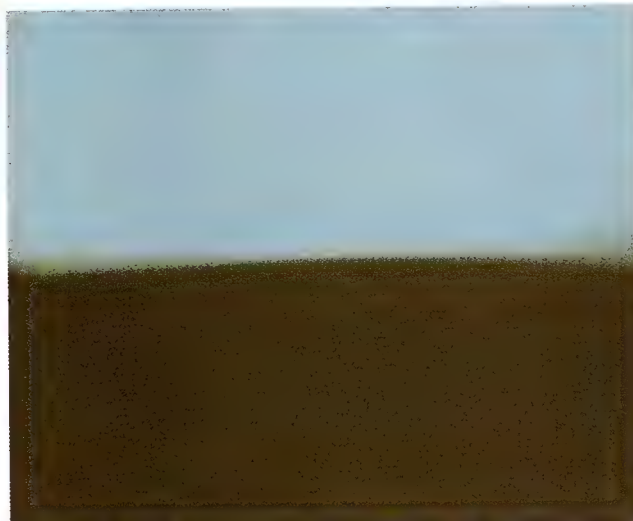
06 Advanced painters If you're feeling more confident, you can sketch the landscape. The first thing we do is create a new canvas that we divide into two areas. The green bottom part will hold the foreground elements, and the blue sky part will be the parts that are pushed back with less detail to give the image more depth. Keeping this structure in your head is vital.

07 Build up a sketch Create a new layer, pick a brush (we chose a favourite, the Captured Bristle from the Acrylics palette), and sketch in some structures for your painting. Try to imagine what comes first and then line it up from the bottom to the top. There is a hill in the foreground. And behind that? Another hill. And behind that? Always ask yourself what will be behind an element of the scenery to help create a feeling of depth.
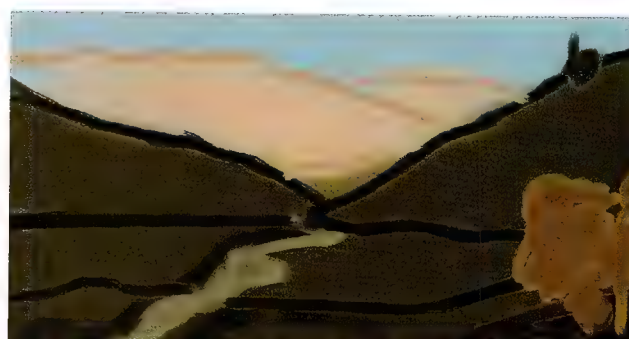
08 Work with the horizon Build up more hills, and imagine what will be in the sky part of your image. This part will be farther away, so we marked it with a bright pink tone to remind us of that. In this area, all elements that absorb horizon colour will be placed to push the eye forward and read alongside the shapes of the mountains towards the sky, which will have the sinking sun at its centre. Also sketch in some framing elements, like trees for the foreground, if you want.

Find good stock images for corporate or public use

We recommended **www.morguefile.com** for good stock images. When you're searching for good references to set up your landscape you will have results within seconds, and the best thing is that you don't even have to sign up to get access to the high-res files. Just click Download! We have also 25 landscape source files for you to enjoy on the disc. Let us know if you use any of them!
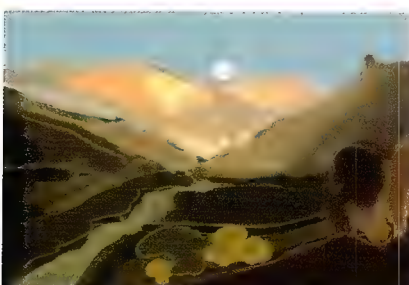
Bring it together
Start blending and defining to bring out your landscape

09 Add first colour variations Make a new top layer. The colour will look a bit weird when working with Acrylics because it has nothing from the other layers that it can grab and react to, but it is better this way as you can go back if anything goes wrong. Place the sun and work the light source alongside the hill. There is no real rule for doing this, just follow the contours.

10 Blending colours for the first time This step is important because it's all about colour blending. When you have sketched up a solid base you can choose a fairly big blending brush and set the Opacity to around 40%. Pick the darkest colour of a hill and gently stroke the brush from dark to light, or pick a bright colour and gently stroke it from light to dark. This will create connections and colour variations that are vital for the further steps.

11 Define sky and light Work the same way as mentioned before to define light for the sky. Gently stroke the large brush from light to dark, and then give a bright outline to some prominent elements to make it seem like parts of them are lit more than others.
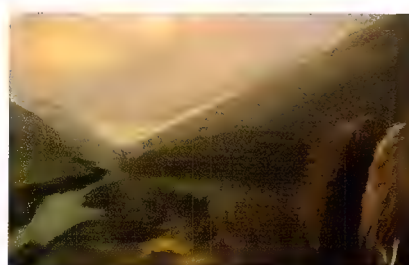
12 It's all in the detail You will see later that a successful landscape painting is all about detail and how to put the right amount of detail in the right place. Now we will start to work on detailing from bottom to top, always building up one upon another. For detailing we use pretty small brushes, approximately 5px in Size with around 80% Opacity. We dropped all layers and then duplicated the canvas to have a secure base to work on in case anything goes wrong.

13 Working on the clouds We worked on the clouds with the same technique that we explained before for colour blending. The only thing that varies here is that we always direct the strokes from bottom to top, and work very carefully to see where we'd have to stop stroking to create that fuzzy look clouds usually have.

Create a detailed story

A good landscape painting is all about placing the right amount of detail at the right position

14 **Detail again** Now it comes to further detailing with the small brush again. We worked on the trees and the grass that will be on the hill in the foreground. There will also be some forest parts, and parts with lonely trees in the background. Don't worry if the trees look all fuzzy at first, this creates colour variation that brings in a lot of detail when you start refining.

15 **Dark lines for the lower parts of the forests** Here we have added further detailing on the left side, like adding some more fores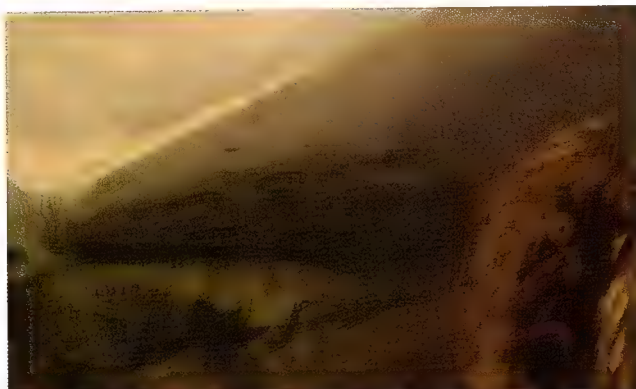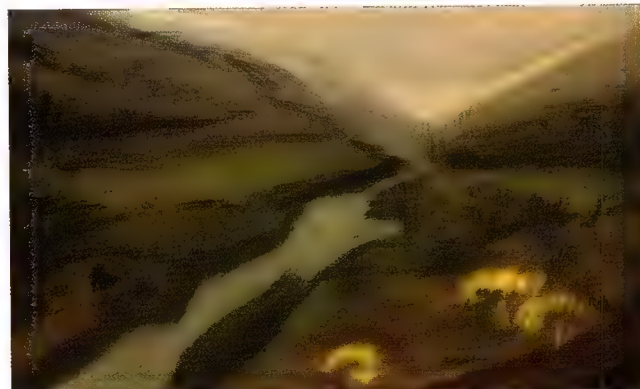ts that are located on some hills. Lower parts of the forests create dark lines that help the viewer's eye to follow up to the centre point of the image. Notice how it is all still quite simple and sparse, based on tonal values.
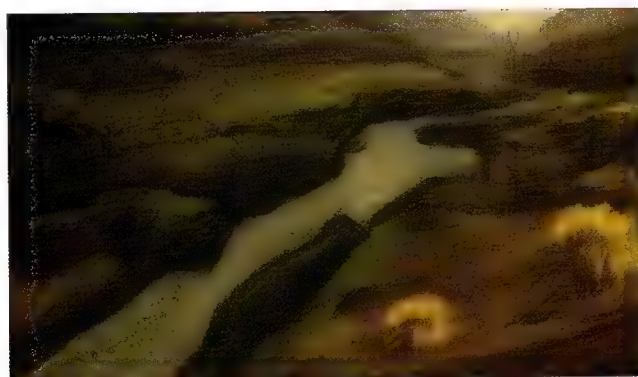
16 **Going back and forth** We went back to the lower part of the image again to add more detail. It's best to flit about within the painting so that every part is of the same quality. You'd only start to concentrate on one area when it comes to adding the detail, since we want more detail for the foreground to create the correct feeling of depth.
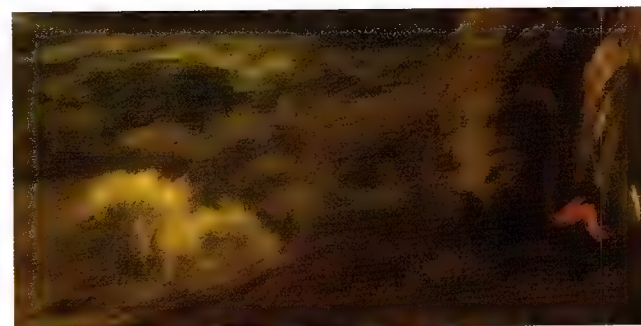
17 **Working on the framing elements** Speaking of the lower parts, the framing elements needed some more attention, so we continued to work on the trees and doodled around on the lonely yellowish trees a bit. Having trees of different colour palettes like young and bright, dark and old or midtone green alongside reddish and yellowish tones tells a little story about what time of the year it is. It also makes the image look very colourful, which suggests more detail than we have actually painted.
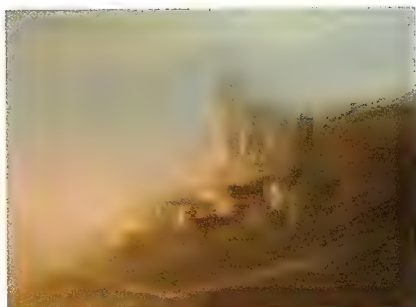
18 **The castle** There will be a castle on the hill with an old road leading to its surrounding town. To call attention to the road, we painted it in the highlight colour of the horizon, which was darkened up at the shadowed side of the hill. We also decided that the front parts of the houses should be lit brightly, while the back areas should be a darker blue.

19 **Fuzzy clouds** For the last time we decided to go fuzzy on the clouds, as we did before. We did this on a duplicated version of all of the layers once they were dropped to avoid any bad surprises. We also sketched in little strokes on the hills to make it seem like there's detail such as trees and little rocks everywhere.
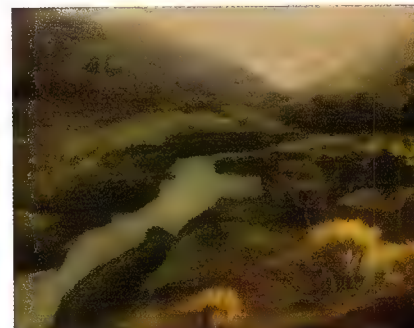
20 **Happy little trees** Again, we added many little strokes for the lower part of the image and refined the river that leads the eye to the centre point of the image. We also added yellow detail to the 'happy little trees' in the foreground and started to paint little bright dots on them to suggest the existence of leaves.
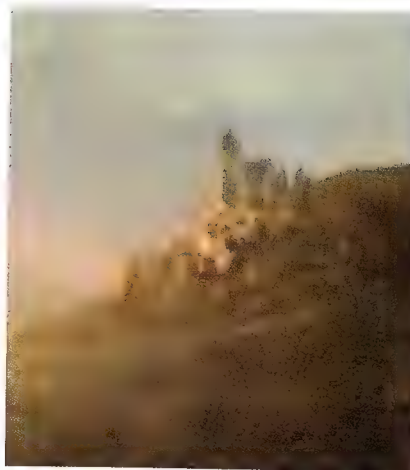
21 Final details This is probably one of the most time-consuming parts. It is usually when you decide that you've done enough predefinement to go on with final detailing. You're afraid to overdo one part too much so you lose interest in the whole image because you've worked so long on it that you can't see it any more! This is the time when we paint many little strokes and dots everywhere and line out corners with a dark colour to make everything clear again.

22 Final detail on the castle And here we have the upper hills and the castle again. Notice that we have just painted a few light dots on the hills to suggest that there is something on the surface. The castle and the town are just worked-up blocks with a light source, but from farther away they look wonderfully convincing.

23 Add some final touch-ups When we finished the final image, our hand painted detail looked neat, but we felt that we could push it to even more detail. We decided to create some patterns for the trees. This added a lot of more definition and sharpness to the painting, because many of the dots with which we worked were pretty small and brightly coloured.

A few successful tips | Follow these tips for landscape success

LEADING THE EYE
Try to always work on your image in a way that pushes the eye to the back. This effect is created by lines that seem to be at the lower and upper parts of the hills, which seem to float together. They hold and draw the eye

PARTS OF INTEREST
Decide on the parts of your image that you want to be focused on. If you detail everything the same way, the viewer will get lost because they won't know what they should focus on

BREAK UP FORMS
Elements like the river cutting through the landscape are a good way to break up forms. This makes the image much more interesting and seem less built up and geometrical

SHARP CORNERS
Everything that's created with sharp corners will catch the viewer's eye. Make sure that you have several points like this in your image for the eye to wander around

LIGHT AND FORM
When you want to add a light source, think of geometrical forms. For example, a tree could contain a square and a ball, hills would be balls and houses are squares. Now you just need to keep in mind the direction that the light comes from to make them solid and 3D

BRUSH CONTROLS
Airbrush

Airbrush Controls give access to this digital cousin of the traditional airbrush

You may think of airbrushes merely as tools for creating carnival mid-way T-shirts, custom painted vans or fancy nail art, but there's a place for the airbrush tool in fine art galleries as well. The problem with real airbrush guns is that the paints are very expensive and you need to spend hours practising. But Corel Painter has an airbrush, and the paint is free!

If you're still using a mouse why not consider investing in a graphics tablet? The Wacom Intuos3 works beautifully with the Airbrush Controls, and if you really get into airbrushing then there's even a Wacom digital pen that operates like an airbrush gun. But whether you use a mouse or a graphics stylus, the Airbrush Controls are worth a look. And not using all the tools within Painter means that you're not taking advantage of the wealth of possibilities it offers. Of course you have your favourites, but even if you only grab certain brushes once in a blue moon they still add immeasurably to the wealth of your art techniques and tools inventory.

Don't forget your preferences

We all know where the Brush Tracking Scratch Pad is (Edit>Preferences>Brush Tracking). But in the rush to create, it's easy to skip this step in our preparations. So make this a part of your routine: open Painter and set Brush Tracking. Now you're ready to create with brush strokes customised to your painting style.

SEARCHING FOR A GREAT SKETCHING BRUSH?

We sketched in this grape scene using Fine Tip Soft Air 40, set to 100% Opacity and Size from 1 to 8. It's a smooth, fast drawing tool. Who would've guessed?

AIRBRUSH SURPRISE

We painted the grapes using the Digital Airbrush with a high opacity. This brush makes nice, clean edges – and you can even use the Impasto controls for colour and depth, which is something you might not expect to find in airbrushing

The greyed-out controls

Divide the airbrushes into groups

These airbrushes make the controls available: the Broad Wheel, Coarse Spray, Fine Spray, Fine Wheel, Finer Spray, Graffiti, Pepper Spray, Pixel Spray, Tiny Soft Air, Tiny Spattery and the Variable Splatter airbrush. But what about the remaining airbrushes? Not to worry, many other Brush Controls manage those. For example, Fine Tip Soft Air adopts the attributes of a watercolour brush when we choose that profile under the Size tab, but it delivers strong, opaque strokes when we choose the Artists' Oils Dab Type under the General tab. Color Expression offers even more fun possibilities. Check out the Brush Controls for these airbrushes: Detail, Digital, Fine Detail, Fine Tip, Soft, Tapered Detail Air and Tiny Soft Air.

Airbrushing Liquid Ink

How can you resist this one?

Have you ever used a resist in traditional media? These include liquid frisket, masking tape and oil pastels. Corel Painter thought of everything, so of course we have resist brushes here too. One of these is the Airbrush Resist in the Liquid Ink library, and it works beautifully in conjunction with the Liquid Ink Airbrush. Both of these are tweakable using the Airbrush Controls. The idea is to choose areas to exclude from painting and cover them with the resist medium. Then the painting process is simple because those areas repel the ink.

painter PRIMER

VARY YOUR BRUSH
The Variable Splatter brush provides some painterly splashes with its uneven paint spray. We used it to share colours throughout the image and to deliver some spatters of white to boost the contrast

DIFFERENT EFFECTS
Even bristle effects are achievable with the Detail Airbrush when you set it to a large size. Lower the opacity a bit and make quick, expressive strokes, allowing the transparent strokes to blend and layer on top of each other

Airbrush options
There are different options available to make your digital airbrush as realistic as possible

01

02

03

04

01. Paint spread and minimum spread
These controls work with the airbrushes that spray media. Move either slider to the right or left to increase or decrease the amount of spread, and to find the smallest amount of spread.

02. Flow and minimum flow
The second example illustrates how these two sliders control the ink flow in the Graffiti brush, in much the same way that the needle control on a traditional airbrush works.

03. Expression: Wheel
The Wheel option in the Expression drop-down menu adjusts the colour expression based on the wheel settings on an airbrush stylus, specifically the Wacom Intuos Airbrush stylus.

04. Direction
The fourth example shows how Direction governs the media application and lends an extra painterly quality to your strokes with just a little tweaking of the other sliders.

Airbrushing Impasto
Tame the Impasto with Airbrush Controls

Have you occasionally thought that, varied and interesting as they are, some of the brushes in the Impasto library are perhaps a bit too intense for your personal painting style? By using the multitude of available controls they can be tamed, and all of these Impasto brushes can be managed with the Airbrush sliders:
Acid Etch
Wet Bristle
Texturizers: Clear, Fine, Heavy & Variable
Thick Bristle: 10, 20 & 30
Bristle Spray: Opaque & Smeary

Airbrushing Oils
Control oils with Airbrush Controls

These are some of the most well-loved brushes we have. Did you know that you can tweak their properties in the Airbrush Controls? The keywords are bristle and spray, and here are the ones within this library that allow us to control their Spread, Flow and Expression: Bristle Oils 20 & 30, Opaque Bristle Spray, Smeary Bristle Spray and Thick Oil Bristle 10, 20 & 30. And that's our look at Brush Controls: Airbrush. It's much more versatile than you might have thought at first glance, and definitely a valuable tool for creating beautiful digital art.

The simple guide to...
Oil pastels

This issue we explore the effects that can be achieved with oil pastels – one of the most flexible and versatile art materials in the world!

he real joy of oil pastels is their utilitarian resilience. They can do anything oil paint can do, but without the messy preparation, storage and maintenance that tubes and brushes require. For every sweeping statement, though, there is an exception. You can blend with your fingers or the pastels themselves with a touch of elbow grease, but this is incomparable with the ease and effectiveness of white spirit. And here is the exception: white spirit is the less harmful, cheaper cousin of turpentine that's traditionally used for cleaning up and 'thinning' oils. You can now buy an odourless version, which reduces the fumy smell but increases its likeness to water, which is an obvious hazard if you share your studio space with children or animals. Ensure you read the label very carefully in order to make an informed purchase. In schools only older teenagers are allowed to use it so it's easy to police, ventilate and handle (with gloves). Always use a container with a very obvious label and take it to a garage or waste disposal specialist – do not throw it down the lavatory or the sink! After that diatribe, don't be put off – just make sure you approach with caution and you will be rewarded.

Along with the oil pastels' magical ability to stay fresh, they also offer immediacy from the box to your fingertips in a fraction of a second. They were originally developed for children as a sort of wax crayon in relatively modern times, being now just under a century old. We will look at techniques, effects, equipment, storage, the care of oil pastels and the work you do with them. Get ready to experience the brilliance!

Paper types
Prepare for the most testing surfaces

When oil pastels were invented, Picasso pushed for their development for the very reason that they can work on just about anything!
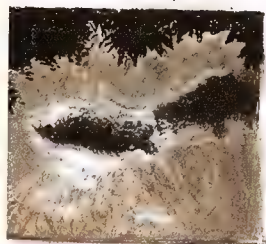
GLASS OR PLASTIC
Oil pastels have the 'stickability' to stay put on non-absorbent surfaces. Try it on transparent or opaque plastic and glass.
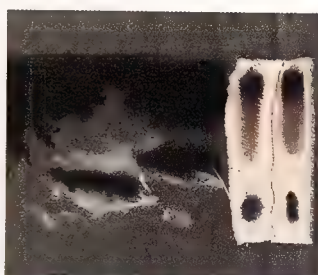
METAL OR TIN FOIL
Oil pastels' creamy softness contrasts and blends beautifully with the sharpness and hardness of metal, or even the crinkliness of tin foil. Use white spirit to thin the colour and obliterate the shine.
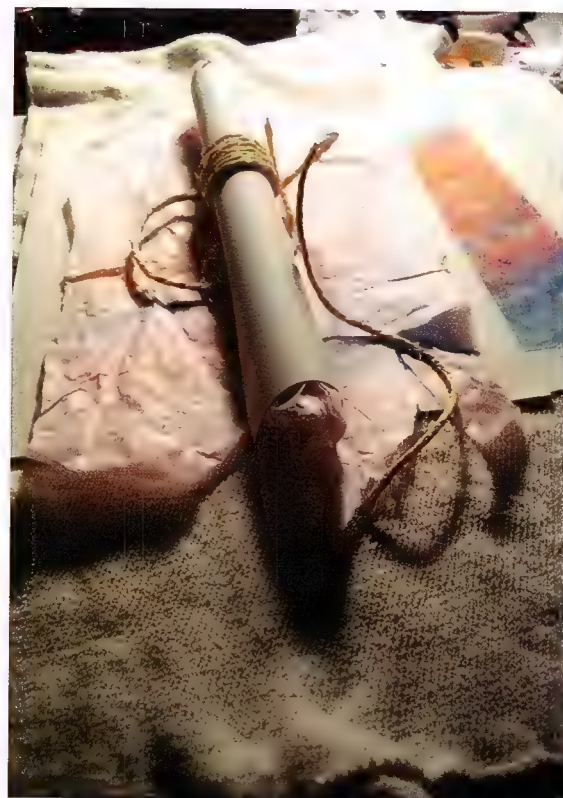
CLOTH FELT
Untreated or unprimed textiles of any density will work with oil pastels. They absorb the colour well and white spirit allows for sophisticated and soft focus blending.

Equipment & storage
Prepare from the beginning to the end


EQUIPMENT AND PREPARATION
You will need to collect together thinners or mixers, scrapers, tape, rags, surfaces or papers, as well as pastels. Pictured are white spirit, undercoat, oil paint, various scrapers, masking tape, different papers, rags and a brush or two just in case.

STORAGE AND PRESERVATION
These pastels and their mediums are oil based, and as they do not dry as quickly as water based images they must be left undisturbed to dry for a week or two. They don't need any fixative, unlike chalk pastels. Once dry they can be stored in two ways: mounted and framed under glass or picture framing plastic to preserve the fragile surface, or rolled up. The flexibility of the oil base means that the surface will never crack. Roll it up with the image and a layer of tissue paper to protect the inside.

"Along with the oil pastels' ability to stay fresh, they also offer immediacy from the box to your fingertips in a fraction of a second"

Blend options
Mix, blend, smooth and smudge

These techniques enhance the vibrancy and versatility of your oil pastels, providing a vehicle or medium that blends, mixes and mobilises them. This creates a sophisticated finish that reduces their affinity with wax crayons.
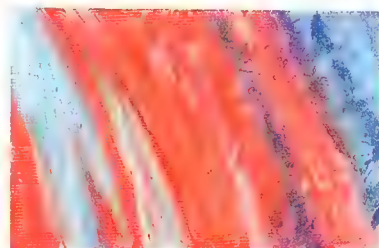
01 White oil-based paint for pastel tints
Add a layer of white oil-based paint (either oils from a tube or household oil-based undercoat from a tin) and you can draw into and blend a thick and flowing effect, reminiscent of oil paints themselves. This is a very satisfying and expressive technique.
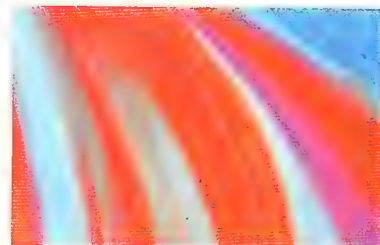
02 White spirit for washes
This is possibly the smelliest technique, and the one you have to pay the most attention to, but it blends colour like a dream and encourages a watercolour-like sensitivity and delicacy to your image making. Use a brush, rag or tissue dipped in spirit and apply it to raw colour.
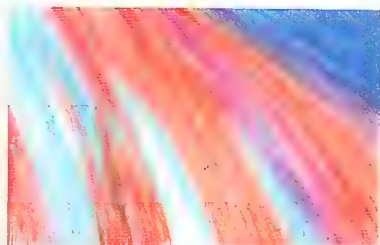
03 Try optical mixing with your fingers
This is the most traditional and accessible technique. Lay down raw colour and use elbow grease to merge, blend and mix the colours together. Or you can use some pastels to blend them.

Drawing 101

A solid sunset

Unravel this complex sunset layer by layer to see how it's done

This intense, colourful sunset should be approached with three things in mind. Begin to assess the high, thin, bright yellow cloud contrasting with the flat browns, reds and oranges of the sky. How will you achieve flatness and sharpness? Now for the middle ground. A misty yet dense silhouette in the background requires carefully controlled blending. And finally, the foreground silhouette of the trees give the image depth. How will you give it solidity yet delicacy?

01
**Experimental studies** When faced with such a challenge, apply logic and experiment separately first to plan and prepare your approach. We tried layering and sgraffito for the sky and the middle ground, discovering that you can layer over black – especially with plenty of white on top. Prepare your paper with a masking tape frame to establish presentable edges, a strict foil to the freedom of the pastels.
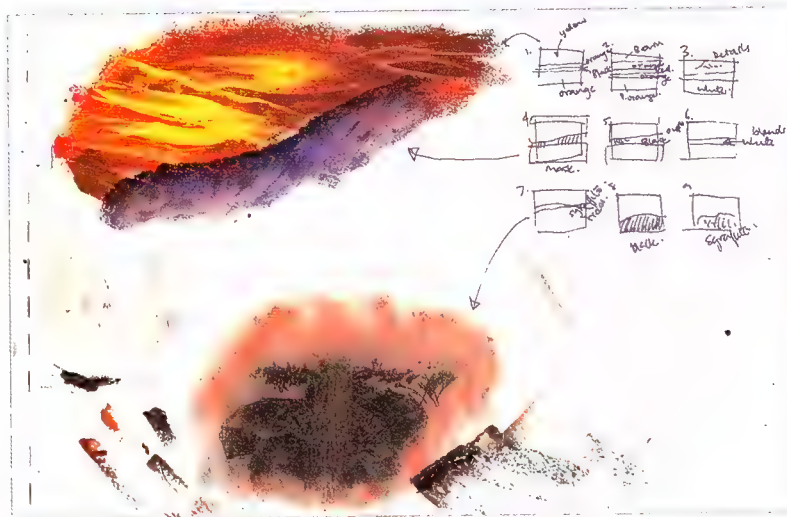
02
Layer one It's not necessary to produce an underdrawing for this piece. In fact, avoid it, as sometimes pencils are very hard to obliterate with the light oil pastels. Begin with a light yellow sky, an orange foreground and a foundation black slash for the mid-ground trees, which will appear through an orangey mist. Don't worry about the background yet.

03
Layer two This secondary layer aims to float on top of layer one, so do your best not to mix or blend them. Try to find out the best direction to lay down colour; one way usually disturbs the layer below, the other way doesn't. Lay brown, orange and red over the lemon sky, lay orange over the slash of black, and lay pale orange over the orange foreground.

04
Sgraffito in the sky If your second layer of sky seems a little too textural and harshly blended, wipe a white spirit soaked tissue over it to soften and flatten it to match the smoothness of the sky. But be careful to blend rather than remove. Do this once you have scraped out the shapes of the lemon clouds. Now lay down a layer of white over the orange foreground to blend it.
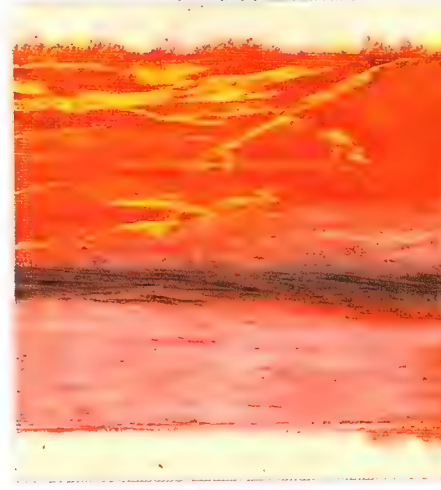
05 Make your mask
To achieve the bumpy but solid line of the horizon, rip up a piece of paper that is the same size or larger than the image you are working on. The top piece needs to reflect the curve of the horizon and the bottom piece needs to be horizontally straight. Keep it in place with some masking tape.

06 Purple pastel horizon
Use purple, black and white to merge a misty but solid horizon for the mountains. Ensure you achieve a solid layer of colour, which may take some careful handling of the pastels to leave the surface flat and smooth instead of misty and unbroken. Now remove the mask to see the horizon sit smoothly and solidly below the sky.

"Be aware that it is possible to smudge and blend the colours if you're not careful"

07 Light layer on mid ground
The next move is to do a little fine-tuning to the mid ground below the hills, where the tops of trees poke out of the mist. Ensure the mist is of the correct lightness and that it covers the black beneath it smoothly. Then use a spatula to scrape away the top layer to reveal the shapes of the tree.

08 First layer of the foreground silhouette
Use the side of the black pastel to describe the shapes of the nearest line of trees. As with all images that require the representation of distance, remember that distance is blurry. The nearest objects should be sharp and dark in contrast to the smoky mid and background.

09 Black silhouette
This means that you will need a second layer of black upon the one you have just laid down. Be very careful, patiently lay down the colour and do not get disheartened by the inevitable disturbance of the black to reveal the orange below. Keep plugging away so that you do eventually have a solid black layer.

10 Sgraffito foreground trees
Now that you have a solid foreground, look closely at the photograph to decide where you are going to begin scraping it away. We started on the left and worked towards the right. Be aware that it is possible to smudge and inadvertently blend the colours if you're not careful. The final result is most rewarding.

11 Your final polish
Finally, smarten up your act by removing the protective masking tape to reveal a pale frame that will create a vibrant contrast to this colour-saturated image. Allow it to dry for a week or two and protect it with a layer of tissue paper.

The digital photography magazine for enthusiasts and pros

Digital Photographer

Think big

Q I want to create a large image in Painter for printing, but the program slows down so much that it's almost impossible to do. Is there a way around this?

STEVE LINNET

A There are several ways that you can address this problem. In Issue 17 of **Corel Painter Magazine** there was a fairly detailed four-page article on File Formats and File Resolution, which explored many aspects of setting up work for printing purposes – including how to work with particularly large files. You must realise that the program can only work within the boundaries set by your computer system, including processor speed and available memory. The slowing down of the program as it struggles with the size of a project is very frustrating and certainly hampers the creative flow. First, remember to save your files regularly so as not to lose work, and save files as RIFFs. RIFF files are Painter's native files and work much quicker in the program. To help alleviate slowdown you can work in a lower resolution at the outset to paint in the background and basic form, then scale up to add detail. In excessively large files your work can be sketched out, then cut into workable sized pieces. We will attempt to illustrate this by using a real commercial commission that I (Jim Scullion) was asked to complete earlier this year for a DVD cover. You may think that a DVD cover is fairly small, but I had to create an image that could also be re-created in detail for advertising purposes on hoardings and billboards. The image would eventually be re-created over 35-feet high!
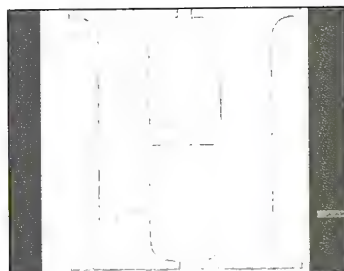
01 **Sketch** All of my work starts out as a sketch. My brief was to create the word 'History' for a Celtic Football Club DVD Box set. I sketched the word in Painter, and when happy with it I cut the letters into separate files. Each letter is 50-inches high.

02 **Add the detail** Using the Pencil brush's Thick 'n Thin variant, I started to add detail. In each letter I did around fifty black and white paintings illustrating moments from the team's history. This is initially very sketchy, and I had to pay attention to the size and width of each section.

03 **Start to paint** Next I painted detail using greys and black set at a very low opacity. I used the Artist Pastel Chalk variant, which was lightly sketched on and blended with the Blender brushes to build up depth and detail.

04 **A slow process** The detail was gradually built up in the small paintings, but this was a painfully slow process of continually adding grey tones and blending. It was vitally important that although there were images from various eras, the overall painting had to blend. Each letter took an average of three full days to paint.

05 **Completed image** The completed letters were assembled in Photoshop for the purposes of the DVD cover itself, and single letter files with black backgrounds were also provided for the advertising work. When you see the cover of the DVD the work is replicated so small that it is hard to appreciate the detail. However, the advertising material shows the work in all its glory. Outside the Celtic stadium is the largest display of the work, measuring around 35-feet high.

New nozzles

Is it possible to make your own custom shapes and images to use with the Image Hose in Painter?

ALI KURESHI

Yes, it is possible and actually quite simple to do. To start with you will need a picture that you want to turn into a nozzle. This can be a part from a photo or your own creation – it is totally up to you. We decided to use a simple drawing of a shining red stone. Paint the object on a separate layer or use a selection tool to get the perfect shape. When you

are satisfied with the object, make a few variations of the picture – change the colour, size, angle, etc, just by duplicating the first one and changing it. Then group all the layers and go to Nozzle Selector in the side-bar menu. Right-click, then click the little arrow and choose Make Nozzle From Group. Save the new nozzle and load it by using the Nozzle Selector again.
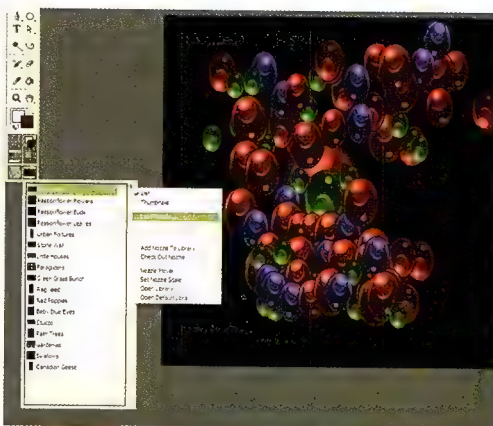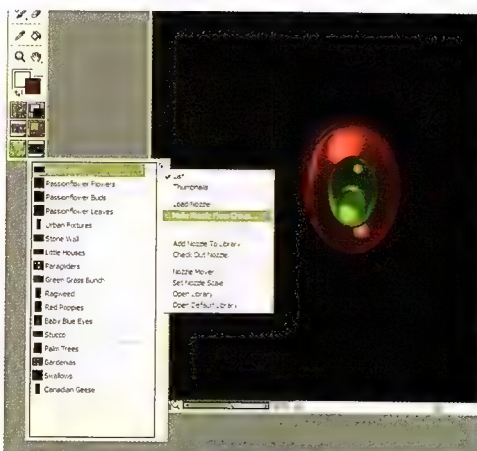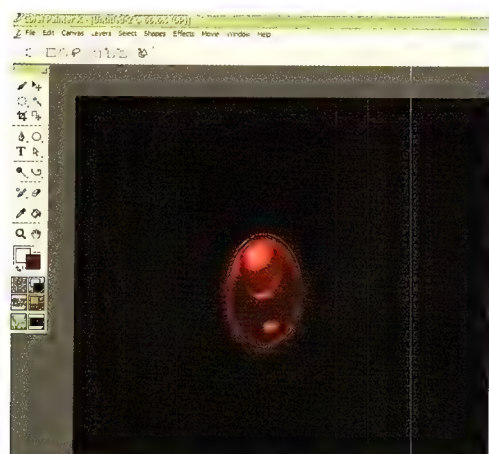
01 Create the object In order to create a new nozzle you will need an object from either a photo or a painting. Put this on a separate layer, without a background. This is now your base that can be changed and varied.

02 Select a nozzle After creating a group of varied shapes or versions of your basic picture, go to Nozzle Selector (where you can find Painter's ready-to-use nozzles), click the arrow and choose the Make Nozzle From Group option.

03 Draw on paper After saving your new nozzle as a RIFF file you need to load it into the Nozzle Selector. Use the same path as you did for making the nozzle from a group. Choose Load Nozzle, which is located with the previous option you used. Now you can paint with your nozzle using the Image Hose brush.

Artistic print effect

I really admire Chet Phillips' work and would love to create a high-colour, high-contrast piece of art as an homage to him. The problem is, I'm finding it really difficult to get anything nearly as good!

ANDY PAYNE

If you want to achieve that vivid effect, it is crucial to use bright, pure colours. Don't hesitate using contrasting shades too, as this will increase the contrast.

For that great mix of various textures, apply not only the Scratchboard tool from Pens to redraw any pencil sketches, but also restrict yourself to a certain set of brushes for colouring: Chalks, Airbrush and, crucially, the Artist Pastel Chalk from Pastels.
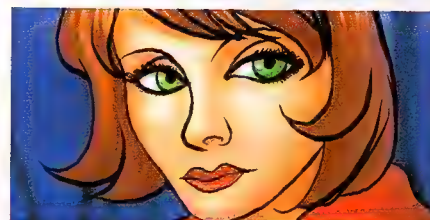
01 Bold it up Bold lines and simplified forms are the best match for the high contrasted colours. We use a very plain drawing done with the Pens>Scratchboard tool just to show how the colours work.

02 Colouring in We chose strong, clear colours as the base for our colouring. The shading will be added later, and we will use the same colours slightly darker to keep them clear.

03 Add some shade We add shading to the flat colours with Scratchboard Pen and Artist Pastel Chalk. You can then add some blue or violet strokes to the hair, clothing and eyes. If you have any white parts, shade them with blue.

Widescreen woes

I have recently purchased Painter and cannot appear to set it up properly on my widescreen monitor – All the images are squashed and stretched! I have sought advice online and in my local computer store and have received conflicting advice, all of which entails me having to spend a great deal of money. How can I solve this problem cheaply?

PAUL LEIGHTON

This is a question that is often raised in workshops and there is a fairly straightforward solution. It is worrying that when people seek information for solving a problem such as this, there is a lot of pretty poor advice being given. We had a brief look at the internet to see if the solution we had in mind was easy to come by, and unfortunately it wasn't. We found advice ranging from buying a new monitor, video card or even computer, through to "Work with the squashed images, as they'll print out okay in the end." Eventually, after an hour or so, we found what we were looking for. Perhaps manufacturers of widescreen monitors should give some details on how to configure monitors for working with programs like Painter.
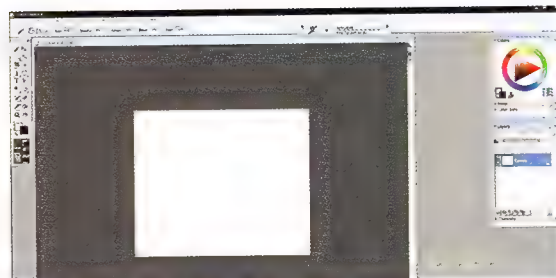
01 **Squashed and stretched** Here we've opened Painter on a widescreen monitor. We have opened a perfectly square canvas, but as you can see the canvas is rectangular on screen; the widescreen display is squashing our image and stretching it to fill the display. It is impossible to carry out any real detailed work in this situation. If you draw a circle you'll end up with an oblong!

02 **Adjust display settings** Go to Start>Computer>Control Panel>Appearance and Personalization (Vista), or Display>Adjust Screen Resolution (XP). In the Display settings box, match your screen monitor and slide the Resolution slider all the way to High. Now click Apply and OK.

03 **Re-open Painter** When you re-open Painter it will look something like this (see screenshot). Click on the Maximise button in the top right-hand corner of Painter and it will fill the screen. Your canvas will remain perfectly proportioned.

Cloudy reflections

I'm doing a painting of a lake under a cloudy sky. Is a way I can put the reflections of the clouds onto the water, without having to paint them all over again?

HANS LARSSON

As much as Painter is a wonderful tool to re-create natural techniques, it also gives us all the opportunity to edit and change our

paintings that only a digital painting and a computer painting program can offer. What would not be possible with an oil painting is easy to do with a digital one. You can use a very easy trick to reproduce the clouds on the surface of water, just copy a part of the cloudy sky (which will be reflected in the water) paste it as a new layer (use Paste In Place or simply use the shortcut Ctrl/Cmd+V), then flip the layer vertically. After that you can remove the undesired parts with a Soft Eraser at a low opacity. Now lower the opacity of the new layer and change the Layer
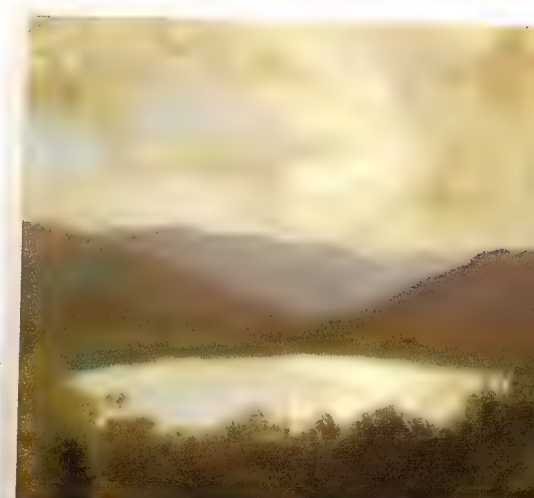
Settings if you wish to, and you will get a perfect reflection of the clouds on the water. Just remember about the perspective, and if the water surface is smooth or not due to distortions that could be made by ripples and waves.
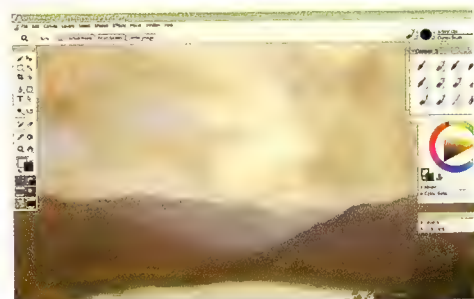
01 **On the surface** We have a painting with lots of clouds and a small part of a lake underneath. We paint the lake's surface blank, but you can add ripples and little waves, especially in larger images.
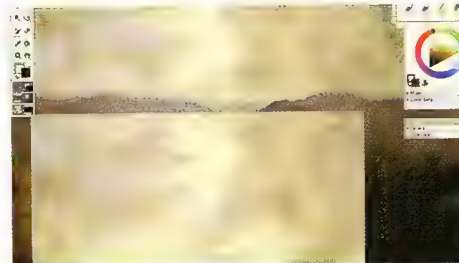
02 **Put it in place** Now just copy the part you wish to be reflected in the lake and paste it as a new layer. Go to Effects>Orientation>Flip Vertical. You can now remove the unwanted parts of the layer to fit it into the shape of the lake.

03 **Adjust settings and options** The final step would be to lower the opacity of the reflection layer and to change the Layer Option until you're happy with the result.

Photo painting

What's the best way to prepare a photo ready for painting? I have a great picture of my grandchild that I want to get printed onto canvas.

GINNY REEVES-DAVIES

This question has a lot of answers as it depends on what sort of picture you have taken and how much work it needs to make the photo suitable for the painting process. For instance, if you have taken a photo that is too dark then you will need to use various photo tools to lighten and brighten it and to bring out the details in order to make the most of your image. This also depends on whether you want to clone the image or to paint directly over the photo. We will show you some of the steps we would take in one of our captured images to prepare for painting, and hopefully this will be helpful to you. Remember that preparation depends on the image you choose and the outcome you desire.

01 **Composition** Composition is the first important step in preparing your photo to paint. In this image we want the focus to be on this adorable baby, so a crop is in order to eliminate the excess surroundings.

03 **Ensure the eyes are well defined**
Since this photo is a portrait we will bring out the eyes by using the Camera category in the Brush palette and choosing the Dodge brush to very lightly bring out the iris and whites of the eyes. You can also use this on the teeth. The image is now ready to be cloned and painted.
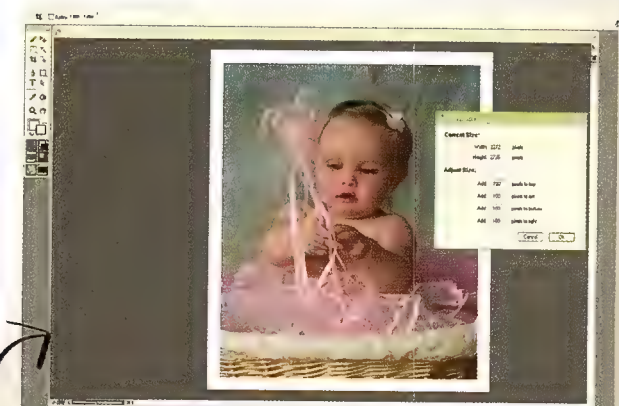
02 **Vignette** We want to have a soft vignette in our final painting, so we will make this easier by creating one on our photo. To do this we will go to Canvas>Canvas Size and fill in the dimensions with the proper pixel amount. We chose 100 for all sides. (Tip: You can easily change the frame colour by using the Bucket tool. We chose beige.)
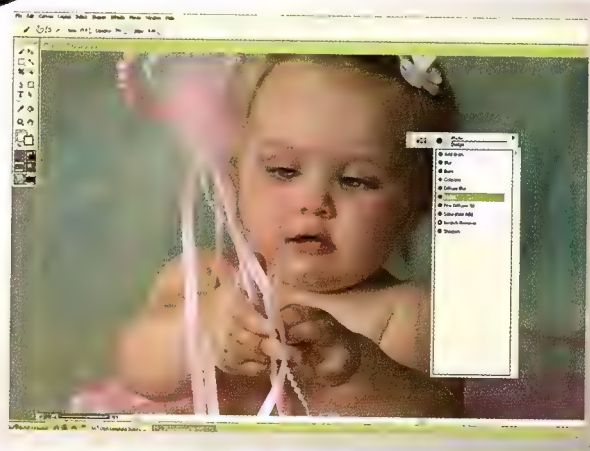
Shapes and selections

How do you use a Shape once you've made it into a selection?

Masahiko Yamata

After you have created a shape and made it into a selection you can use it in a variety of ways. For example, you can choose an oval to use as a vignette effect around your subject using the Invert and Feather tools, or simply use the oval as a frame by using the Fill Bucket tool. You can move and resize your selection easily by using the Move and Adjustment tools. You can also decorate a background by using a star shape and creating multiple stars, decreasing the layer for a subtle effect. There are no rules for how to use a selection, so play around with all the available tools and see what you can create using your imagination!

01 Save your shape Once you have made a custom shape, it is important to add it to the Selection Portfolio palette to ensure you will have it to use again. To show the palette, go to Window>Show Selection Portfolio. You can drag shapes onto your canvas by choosing your selection and you can drag a newly created shape into the portfolio.
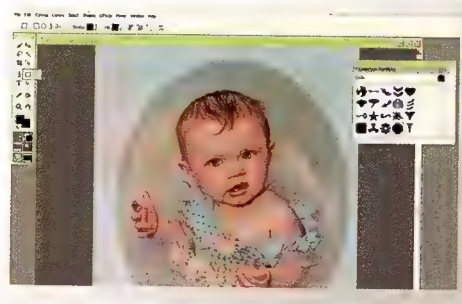
02 The oval shape In this image we used the Oval selection tool and sized it using the Selection Adjuster. We then decreased the opacity of the shape in the Layers palette to reveal the baby beneath.
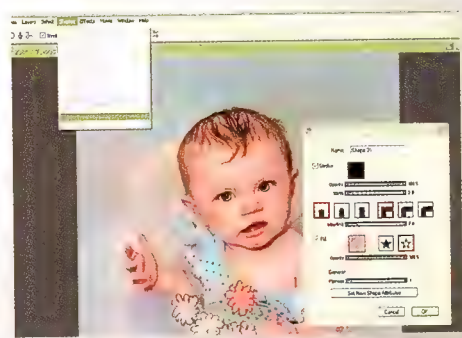
03 Shape attributes To change the attributes of a shape, such as the flower created here by drawing around the outline using the Quick Curve shape tool, go to Shapes>Set Shape Attributes and you will see the dialog box to fill or stroke the shape with colour.

Corrupted settings

My installation of Painter has become corrupted. Somebody told me I could fix it by deleting the Painter Settings file. Where do I find that?

Hilary Baden

Since there can be different 'corruption' errors, this depends on what sort of error message you are getting. If the error message says: 'Can't open file/Painter Settings' then deleting the Painter Settings should fix the problem.

The steps are explained in the screen captures below. If you're using the Default Workspace, it should be easy to fix. If you haven't set up any custom preferences or settings, and haven't loaded any custom libraries, Color Sets, or added extra or custom brushes, then all you'll need to do is hold down the Shift key while launching Painter X and this should solve the problem. If you've created custom workspaces, you will need to know which workspace was loaded the last time you used Painter X. As this is most likely the one where the Painter Settings file is corrupted, the best option is to delete the Painter Settings file in that Workspace folder. Then, when

you next launch Painter X, a new Painter Settings file will be automatically created. Any custom settings stored in the corrupted Painter Settings file will be lost, but you will have Painter running again! Workspace folders are located in the Painter X User folder which you'll find here:

(For Mac): User>[User Name]>Library>Application Support>Corel>Painter X>[Workspace Name].

(For Windows): Documents and Settings>[User Name]>Application Data>Corel>Painter X>[Workspace Name].
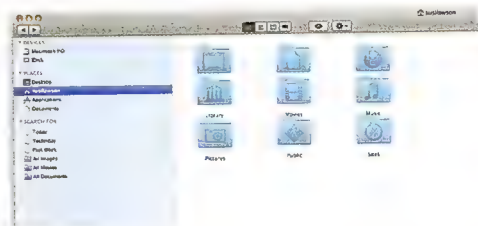
01 For a Mac Open the Documents folder on your desktop and click on the finder face in the bottom-left corner. You will now see your user name in the left menu and in the folder on the right. Click on the Library folder to open it as shown.
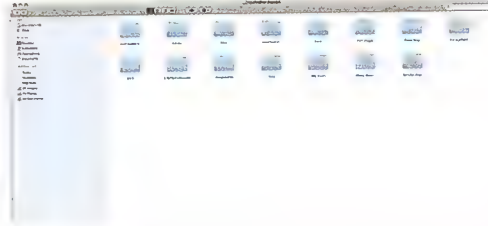
02 Application support When you clicked on the Library folder, this will have revealed more folders. Click on the Application Support folder, which will uncover even more folders. Find the one titled Corel and click on it to open it up.

03 Workspace settings Now open the Painter X folder and the Default folder. This will reveal your Workspace settings. Locate the last saved Workspace that was created before the corruption. Select this and delete it.

Antique effects

Q I have recently acquired several old black-and-white photographs of my parents and wish to hand-tint some of them. Can you advise how this should be approached in Painter?

VIVIENNE DELANEY

A Hand-tinting is a great way of injecting some colour and life into old photographs. Hand-tinting originated in the early days of photography, when photographers and artists used oil paints to add a little colour and a touch of realism to their black-and-white or sepia prints. When colour photography became a reality and more affordable to the masses in the 1950s, the art of hand-tinting almost died. But today some photographers and artists still hand-tint modern black-and-white photographs to give them an old-fashioned look or to highlight certain features. Although there are specialists who will actually, physically hand-tint photographs, the emergence of computers, scanners and photo manipulating software has resurrected this art form for all. And Painter is one of the programs that allows you to hand-tint photographs. A few issues back we gave an example of hand-colouring using Painter, but it is important to note that hand-colouring entails returning original colours to a coloured photograph which has been converted to black and white. In our example we show how this can be achieved.

01 Prepare the photograph We start by opening the scanned photograph in Painter. The photo has a light sepia tone cast, and this is removed by selecting Effects>Tonal Control>Adjust Color and moving the Saturation slider fully to the left to remove all of the colour.
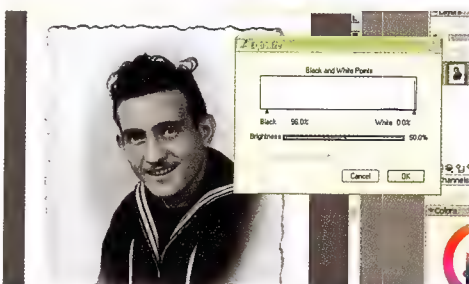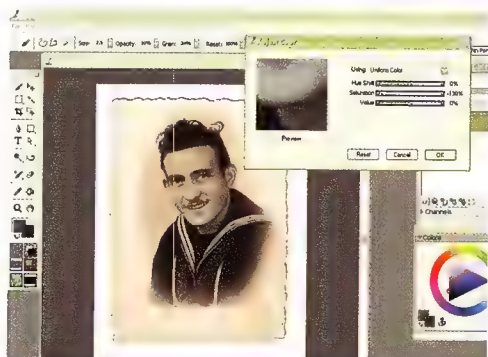
02 Equalise the image If you scanned the original image into your computer it is important to ensure that you have the correct tonal range in order to protect detail in the shadow areas of the image. In order to correct tonal range, select Effects>Tonal Control>Equalize. This will result in your image being automatically adjusted when the pop-up window appears. You can move the black and white triangle adjusters should you feel your image requires more tweaking.

03 Start tinting We do not paint on the actual photograph, but on the layers above it. Create a new layer by clicking the New Layer button at the bottom of the Layers palette. Now set the new layers' Composite Method to Gel, and ensure that Preserve Transparency and Pick Up Underlying Color are both deselected. Using the Basic Round brush, select a flesh colour and start painting. If the colour is too dark use the Opacity slider in the Property Bar to adjust it.
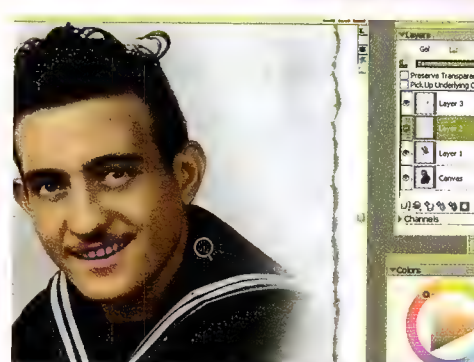
04 Use separate layers Continue painting the photograph. It is advisable to use different layers for each of the different colours that you use. This will allow you to make adjustments without affecting your previous work. It is important to remember that you must set each layer's properties identical to those that we determined in the last step.

next month

Luis Diaz

The new Garbage Pail Kids illustrator tells us why he loves the **Official Corel Painter Magazine**

Inspirational projects
Expert tuition from the very best Corel Painter users in the creative business

Art techniques
Get to grips with traditional art techniques and see how they can improve your paintings

In-depth tool guides
Discover exactly how all the important Corel Painter tools and commands work

Next issue on sale **2 Jan 2009**

Using the products

This image was snapped with the Fujifilm F60fd, which is perfect for taking colourful shots for dramatic paintings

The best products out there to extend and improve your Corel Painter experience

The creative products on test this issue...

FUJIFILM F60FD

The latest from Fujifilm promises users all they need for portraits and landscapes. We take it for a test to see if it lives up to its promise

CANOSCAN LIDE 200

Having the ability to scan in textures and photos is a valuable creative resource to have to hand. We see if Canon's LiDE 200 can help aid artists
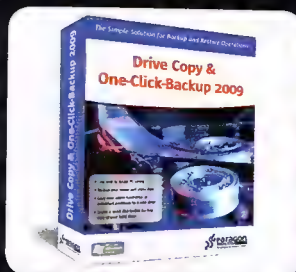
PARAGON DRIVE COPY

Don't run the risk of losing valuable work – back up your digital art safely with this archiving software for PC users

BOOK REVIEWS

Want even more artistic advice and inspiration? Head over to our book pages and discover what the latest tomes to come our way have in store for you

Reviews

Fujifilm FinePix F60fd

£170 | The F60fd is designed for perfect pictures and stunning portraits. But does it succeed?

The F60fd joins Fujifilm's range of high-tech, high-quality compacts. This new camera has a 12-megapixel sensor and, for the first time in a Fujifilm camera, Automatic Scene Detection. In this mode, the F60fd can automatically differentiate between Night, Landscape, Portrait and Macro shots. This feature may not be as clever as it sounds though, because the camera's light meter, autofocus and face detection system probably tell it everything it needs to know. These are the only four modes that can be selected out of the total of thirteen available, so it seems as if the F60fd does still have a little way to go yet.

Fujifilm is now up to version three of its Face Detection system, which appears to work well in this camera. It's claimed to be able to recognise up to ten faces in a scene and to be able to recognise faces at angles of up to 90 degrees. In our tests it locked on to our subjects really quickly, though it wasn't always easy to spot the difference between portraits taken in this way and ordinary shots.

also remove red-eye from your images too, using the information from the Face Detection system to make sure it doesn't remove any other similarly sized red objects from the scene at the same time.

Fujifilm has long extolled the virtues of using available light rather than a flash, and there's a Natural Light mode on the main Mode dial for situations where you want to properly preserve the atmosphere of the scene. The camera has a Dual Image Stabilisation system based around increased ISO and a sensor shift anti-shake device. Or, if you don't know whether you need the flash or not, you can switch to the Natural Light plus Flash mode, which takes two shots – one with flash, and one without.

Fujifilm was the first maker to introduce a compact camera capable of shooting at ISO 1600, but other makers have since caught up and this is no longer unusual. The F60fd does actually go up to ISO 3200 and ISO 6400, but only at reduced resolutions. But the ability to shoot at high ISOs is no guarantee that you're going to find the image's

> ➡ **Lens**
> The Fujifilm's lens produces nice, sharp images, but it only has a 3x zoom range and it doesn't offer a particularly wide angle of view

> ➡ **Connections**
> An AV cable's provided for hooking the camera directly to a TV, or you can connect it via USB to a computer to transfer photos and videos. The same socket is used for both

"Most cameras produce pretty ugly flash shots in dark conditions, but it proved nigh on impossible to take a 'bad' flash shot with this"

➡ **Test shot**
The Fujifilm F60fd's colours are bright and vibrant, whether you're shooting in the Chrome mode or with the standard Color setting

This camera's 'intelligent' flash system is interesting, too. Fujifilm claims it offers the advantages of conventional slow flash, balancing the flash against the available light, but without the blurred backgrounds slow flash often produces. The results are very good. Most cameras produce pretty ugly flash shots in dark conditions, but it proved nigh on impossible to take a 'bad' flash shot with this camera. It will

quality acceptable. Like other compacts, the F60fd uses pretty strong noise reduction to smooth out high ISO shots, and this does produce images with quite strongly smudged fine detail. You might not notice this in small prints, but you will if you make any enlargements.

The F60fd does have a slightly larger sensor than average, which should theoretically offer a better signal-to-noise ratio. But if it does have an advantage here, it's a small one. The picture quality is good for the most part, but it's not perfect. Fujifilm cameras always produce rich,

➡ **D-pad control**
The navigational controller is used in the Shooting mode to activate the EV compensation and Macro modes, to set the Flash mode and to set the Self-Timer

Three-inch LC

Mode di

F button (IS quality, colou

Menu butto

Face Detecti butto

Playback button   Directional buttons   Display options butt

Fujifilm FinePix F60fd

camera specs

Price £170	**LCD** Three inches
Web www.fujifilm.co.uk	**Exposure modes** AA, P, AP, SP 13 Scene modes
Phone: 01234 217724	**Metering options** MS
Megapixels (effective) 12.0	**Flash modes** A, RE, Fon, Foff, SS
Max resolution 4000 x 3000	**Connectivity** USB, AV
Lens data f2.8-5.1 (35-105mm)	**Weight (without battery)** 163g
Zoom 3x opt, 8.2x dig	**Dimensions (mm)** 93 x 59 x 23mm
Focus/macro 45cm-inf/7cm-80cm	**Batteries** Lithium-ion
Shutter speed 8-1/200sec	**Storage** 25MB int, xD, SD, SDHC
ISO sensitivity 100, 200, 400, 800, 1600 (3200 and 6400 at reduced resolution)	

➡ Build design
The F60fd looks and feels really smart, though the dark grey matte finish can pick up greasy fingermarks easily. The shape makes it easy to slide the Fujifilm into a pocket when it's not being used

vibrant colours – and that's certainly true of the F60fd. There's a Chrome mode if you want stronger colours still, but the contrast can be a little too high for some subjects, particularly in bright sunlight.

The metering is very good. Some of our shots were slightly underexposed, but only where there were very bright areas in the scene. You do seem less likely to get highlight blow-out with this camera than with the average compact. And the definition is excellent. Fujifilm cameras seem to produce a slightly gritty look to their fine detail compared to the glassy smoothness of other cameras, but this does give the detail extra 'bite', which will become obvious when you zoom in or produce A4-sized prints. It's best to stick to low ISOs where possible, though.

It's the lens that is perhaps the biggest disappointment. So many compacts now offer a wider zoom range but the F60fd sticks with an ordinary 3x zoom, and it can be difficult to get far enough back from subjects to squeeze them all in. The LCD isn't the best, either. It's a good size, and the resolution is well up to par, but it's very high on contrast and it's hard to evaluate whether the shot you've just taken is acceptable or not.

The F60fd is a nicely made camera, and the matte grey finish really does give it a bit of style. But despite its clever Face Detection, flash technology and the above-average definition, it doesn't quite hit the mark. The limited zoom range, its tendency towards chromatic aberration and the contrasting LCD all take the edge off its appeal. It's good, but it's not great.

➡ Menu screens
The menu system is pretty clear and it responds quickly to the navigational controller. But the way Fujifilm separates some settings and puts them on the F-Mode menu is a little strange

we say

What we like	*What we don't like*
Natural Light modes	Limited zoom range
Intelligent flash	Purple fringing
Vibrant colours	Smudged at high ISOs

➡ Memory card
Fujifilm's hedging its bets with memory cards, providing a dual-format memory card slot that can take both xD cards and SD cards. Wise, since Olympus is the only other maker supporting xD

➡ Batteries
Fujifilm claims a battery life of around 230 shots, and ours was still showing a full battery after around 200. While it's not the highest figure we've seen, it's certainly enough for a good day's shooting

verdict

This is a really nice camera that produces vivid, natural-looking results. The zoom is its weakness though, both in its performance and its range

Features	6.0
Ease of use	8.0
Quality of results	8.0
Value for money	6.0

Overall score 7.0

Canon CanoScan LiDE 200

£69 | A lightweight solution that offers high-quality images

Canon has a good reputation when it comes to scanners, so we were interested to see what it had come up with in the new LiDE 200. The model is replacing the LiDE 90, with the most noticeable difference being an increased resolution. The 200 offers 4,800 x 4,800dpi – an essential boost when dealing with high-quality artwork.

It's a simple setup. In the box you'll find the scanner itself and a USB lead, which provides both data transfer and power, so you only have the one lead to worry about. There's also a selection of bundled software for editing and managing files, but to be honest we didn't really use these, preferring to rely on our own organisational systems and Painter to edit where needed.

The scanner is A4 sized, which is standard, but we do find that we are using it to its maximum a lot, so maybe a larger version (up to A3) would be handy. It's one of the smallest scanners that we have come across yet, at just 40mm thick and weighing 1.6kg. It has a stand that enables you to store it on its side, which could come in handy for small home setups.

On the front of the scanner are four EZ buttons, which are labelled PDF, Copy, Photo and Email. These are the key functions of the scanner. Simply pop in what you want to scan and hit the relevant button. Each button can be configured to get them working for you, which is a nice touch.

Scanning quality is good; it makes the most of the Auto Scan mode, which detects the type of document that you are scanning and optimises the scanner accordingly. There is built-in dust and scratch reduction, which we found to work really well, and the high resolution means that getting a 300dpi scan at a high quality is easy.

Canon suggests that an A4 document or photo scans in just 14 seconds. We found this to be a little generous, the average being closer to 20 seconds, but that is still a more than reasonable speed.

While aimed mainly at photographers, the scanner performed well with our textures and traditional artwork, as well as our photo collections. It produces great documents too, so you can use it for text with no problems.

"There is built-in dust and scratch reduction, and the high resolution means that getting a 300dpi scan at high quality is easy"

➤ **Side stand**
A stand is provided, so you can store the CanoScan however you like

➤ **Compact scann**
At just 250 x 364 x 40mm, CanoScan LiDE 200 is a tru compact design

➤ **Easy selection**
The EZ buttons along the front of the device control the main functions of the scanner
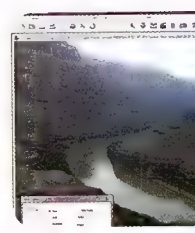
➤ **In the box**
Along with the scanner, you also get ScanGear, MP Navigator EX and ArcSoft PhotoStudio software

we say

What we like	**What we don't like**
Compact design	Basic scanning
EZ buttons for instant functionality	Limited to A4 or smaller
Incredibly lightweight	Could break easily

verdict

If you need a simple scanner that works, then this is a great option that won't break the bank

Features	**7.0**
Ease of use	**10**
Quality of results	**8.0**
Value for money	**9.0**

Overall score **8.5**

Drive Copy & One-Click Backup 2009

£30 | Safeguard your precious files with an all-in-one solution

E very artist's worst nightmare has to be losing all of their hard work. If your computer's hard drive should fail and you don't have any backups in place, then you'd have to start everything again from scratch. It's not something that any of us should have to face, whether the work that we produce is for our own pleasure or for a client. And it's not just the files themselves that we'd lose in this worst-case scenario, but all of our computer's preferences and application setups. Therefore, it pays to have a proper backup solution that will look after everything on your machine and preserve the way you've set it up.

That's what this new release from Paragon Software offers. Paragon Drive Copy & One-Click-Backup 2009 has two key parts to it: the Drive Copy function and the Backup solution.

Drive Copy is an application that enables you to clone your hard drive, saving all of your applications and preferences so that should your hard drive fail, or if you're simply upgrading your hard drive, then you can set your system back up exactly how it was before

with no hassle. It's really an insurance policy and chances are that you will never need to use your recovery disc, but it's there just in case – and you can be sure that if you don't have it, your system will probably fail!

It's easy to use, as with all Paragon Software products, and you'll be asked to make a recovery disc straight away. It does take time, but you only have to do it once (unless you make major updates to your system).

The Backup portion of the program is just as easy to get to grips with, although when you first open the program you may feel overwhelmed by the cluttered interface. Actually though, everything is self-explanatory and there are a number of Wiza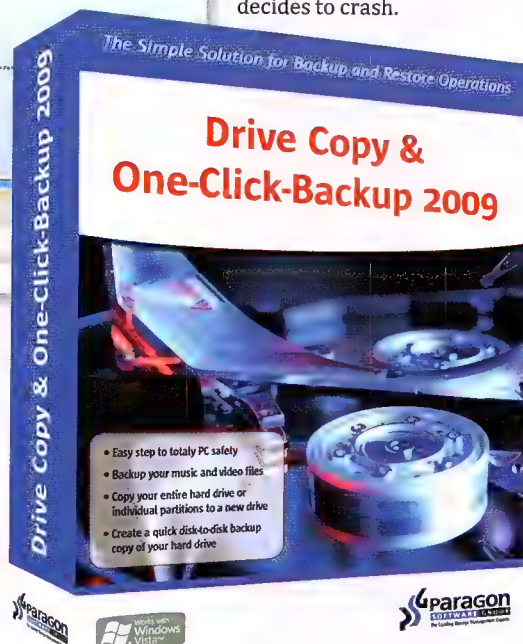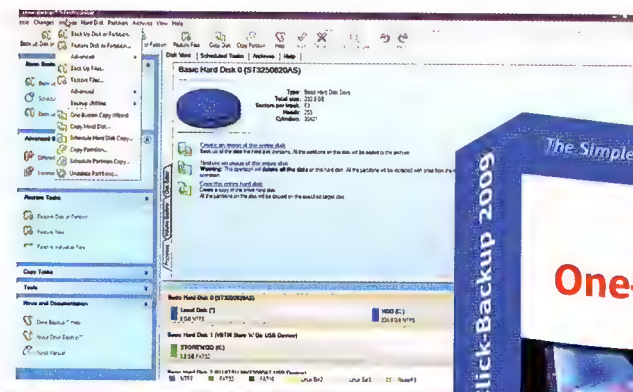rds to guide you through common tasks. You also get many options in this program, as you can customise everything from what you want to back up to when you want the backups to run. You can make it as simple or as advanced as you like by working through the various options.

At the end of the day, the suite is just £30 and for that you get complete peace of mind that everything you create is completely safe. It might take some time to set up, but it'll be worth it if your computer decides to crash.

"If your computer's hard drive should fail and you don't have any backups in place, then you'd have to start everything again"

Drive Copy & One-Click-Backup 2009

The Simple Solution for Backup and Restore Operations

- Easy step to totaly PC safely
- Backup your music and video files
- Copy your entire hard drive or individual partitions to a new drive
- Create a quick disk-to-disk backup copy of your hard drive

Specs

Drive Copy & One-Click Backup

Company	**Operating systems**
Paragon Software	Windows Vista, XP, 2000
Price	
£30	**Minimum requirements**
Website	Intel Pentium or
www.paragon-software.com	compatible, 233MHz or higher processor 128MB of RAM
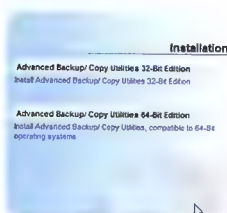
➤ **Installation**
You can choose to either install the program or run it straight from the CD when you first load it up
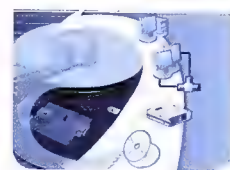
➤ **Backup 9.0**
The Backup solution is a key part of this suite, and it has been designed to be super simple to use
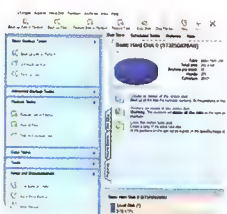
➤ **Interface**
The interface itself looks cluttered at first, but it's actually very easy to find your way around
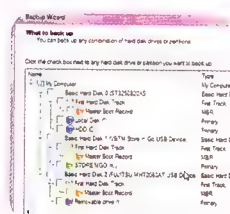
➤ **Backup options**
Drive Copy & One-Click Backup gives you full control over what you want to backup and when you want to do it

We say

What we like	*What we don't like*
Integrated drive copy and backup solution	Cluttered interface
Full control over what to back up	Too many options available
Easy installation	Can be time consuming to set up

Verdict

An easy to use back-up solution that will ensure that nothing is left to chance when it comes to your images

Features	**8.0**
Ease of use	**9.0**
Quality of results	**8.0**
Value for money	**9.0**

Overall score 8.0

The Complete Guide To Painting Pictures From Photos

£18 | Use photography to improve your paintings with this comprehensive guide

sing photography as a tool for painting is a practical solution for many artists. It allows you to capture a fleeting moment or the movement of life with ease and clarity. It's especially relevant to digital painters – after all, most of us are unlikely to find a computer and tablet to hand when presented with a beautiful landscape. This tome by Susie Hodge presents itself as a complete guide to using photography to paint an image, and promises to cover everything you need.

It begins with an overview of the equipment required to take and process digital images, so this opening chapter is only relevant to those who have never touched a camera or computer. The book soon introduces the idea of using a camera as a photographic sketchbook, with plenty of ideas on how to capture and organise the imagery found in everyday life.

The second chapter of the book explores the many techniques of painting and drawing. It covers essential topics, such as the most effective way of using light and colour in your paintings and how to capture movement. A particular highlight is the detailed overview of composition, with tips on perspective, the rule of thirds and how to lead the eye through an image.

Once you've practised and honed your painting techniques, it's time to move onto the most hands-on chapter of the book: the projects. The creation of six paintings is carefully explained using an easy to follow step-by-step process. Although there are no examples of using a computer to paint in this chapter, the advice is still relevant when painting digitally. And as any dedicated artist will know – you can never get enough practice.

A worthy addition for anyone interested in photography, this book gives a detailed insight into the process of using photos during painting. The combination of practical advice and hands-on tuition makes it easy to recommend for any artist looking to improve their painting skills.

Author
Susie Hodge
Price
£18
Publisher
David and Charles
ISBN
978-07153-2801-9

▶ **Work with colour**
Using colour effectively is covered in great detail. Within this section you'll learn how harmonious colours can create a sensation of calm

▶ **Clear guides**
The tutorials are easy to follow and carefully laid out. This tutorial about painting flowers and foliage is particularly good, with good, clear images to illustrate the text
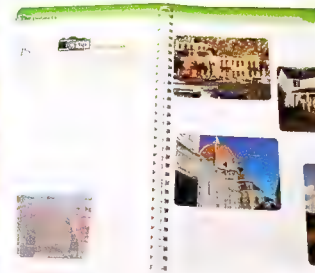
▶ **Using photography**
The book explains how photography can aid you when planning an image. This tutorial focuses on buildings and how to photograph them effectively

▶ **A photographic sketchbook**
Exploring how to use a camera as a photographic sketchbook, this section is full of useful advice

▶ **Paint from monochrome**
Old photographs may contain gems from the past, and this section shows you how to bring them to life

Face Off: How To Draw Amazing Caricatures & Comic Portraits

£14 | Become a caricature artist

Author
Harry Hamernik

Price
£14

Publisher
IMPACT Books

ISBN
978-15818-0759-2

Have you ever imagined yourself as a caricature artist? If so, this handy book from Harry Hamernik is here to help make those dreams a reality. It begins with a look at the materials that are required to create a caricature. This is followed by an overview of the artistic techniques available, and a four-page tutorial on digital colouring on a computer.

Once you're ready to put pen to paper, it's time to investigate the bulk of this book. Covering everything from drawing hair to the most effective method of drawing a facial outline, there's a wealth of helpful advice to be found here. It's practical and easy to follow, with large clear imagery to help explain the multitude of techniques. With some dedicated practice and a smattering of artistic talent, you'll soon be able to capture the likeness of your friends and family like never before.
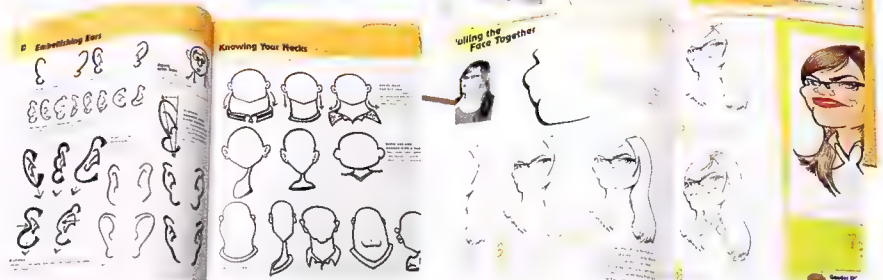
➡ **Start out with the basics**
The opening sections of the book reveal how to sketch the outline of a face. This is explained using a simple step-by-step process

➡ **The finer details**
This double-page spread illustrates the various ear and neck shapes that you will come across when drawing a human face

➡ **Capture a likeness**
The tutorials explain how to accurately exaggerate the details of the face. These are important lessons for any budding caricature artist

Celebrate Your Creative Self

£20 | Get creative with this hands-on book

Author
Mary Todd Beam

Price
£20

Publisher
North Light Books

ISBN
978-1-58180-102-6

With 25 exercises that will encourage you to unleash your creative talent, this spiral-bound book by author and artist Mary Todd Beam is crammed with helpful advice.

There's a lot of abstract artwork to be found here. Mary is liberal with her brush, using wide strokes to represent themes and imagery. Her exercises use a combination of techniques and materials, like aluminium foil, fluid acrylics and watercolour. The step-by-step instructions are easy to follow and carefully guide you through the process of painting an image. You won't find any detailed instructions on how to paint objects with accuracy – this is clearly a book for those who enjoy using shapes and colour to paint an image. If you enjoy experimenting with different materials and themes in your artwork, then you're bound to find inspiration from this book.

➡ **Get creative**
Mary shows how to add texture to an image using gesso, gel and sand. A good example of the hands-on approach

➡ **Explore horizons**
This section of the book explores how you can represent height and distance by using and altering the horizon level of your image

➡ **Depicting elements**
By using water, salt and a good amount of art materials, Mary demonstrates how to depict precipitation and sedimentation on your canvas

"The object of art is to give life a shape"

William Shakespeare

Quick and easy calligraphy

Create hand-lettered script by using shortcuts in Corel Painter

Tutorial info

Artist
Anne Carter-Hargrove

Time needed
1 hour

Skill level
Beginner

The beautiful art of calligraphy is one that is well worth the years of effort it can take to master it successfully. But luckily, for those of us who may not have that kind of patience, we can imitate almost all of the conventional calligraphy strokes by using our copy of Corel Painter with a Wacom pen and tablet.

For this tutorial, we're going to hand-letter a famous quote by William Shakespeare on to a sheet of translucent inkjet vellum, and then layer the vellum over a painting of a rose (the painting we've used was painted by digital artist Hilarie McNeil-Smith).

We'll start by choosing a free calligraphy font to type out the quote. A good source for this is **www.dafont. com**. Just scroll through the various calligraphy fonts until you find one you like (we used Adorable). Once you click on a font that you like, you'll be taken to a window where you can type in and preview your text in that font. Once you've selected a font, check the license box and then download it to your computer (instructions for both Mac and PC downloads are available on the website).

Once the font is loaded, go into Painter and type your phrase – either into a new document or onto an existing piece

of artwork. If you type each letter on a separate layer, you can tweak the letters a bit with the Layer Adjuster to add some imperfection to the text. This is a great technique to use if you don't want your calligraphy to look too 'perfect'.

To add a hand-lettered effect, we'll paint over the letters using a variant of the Calligraphy brushes. The Calligraphy brushes create beautifully sharp angles, with one wide and one narrow edge. We'll print our text on to inkjet vellum canvas and layer it over the painting, with no messy ink cartridges or paint nibs to clean. So let's get started with our calligraphy project.

Quick and easy calligraphy

Use a calligraphy font in Corel Painter
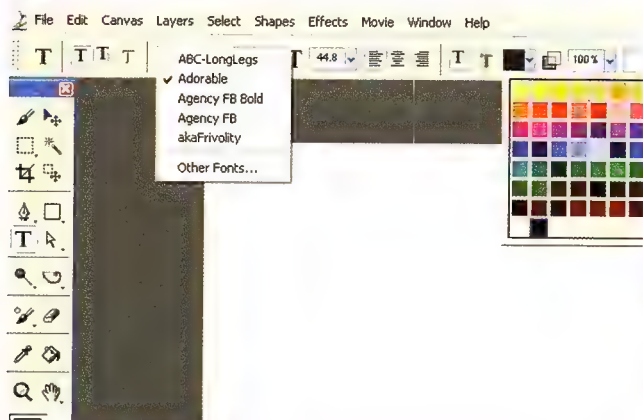
01 Open your document and font To start, open a new document in Painter that's the size you would like for your finished work, or open an existing piece of artwork. Choose a paper texture (Italian Watercolor should work well). Now select the Type tool and pick the calligraphy font that you downloaded into Painter. Set your Type Color to black and experiment with different Type Sizes until you're satisfied.
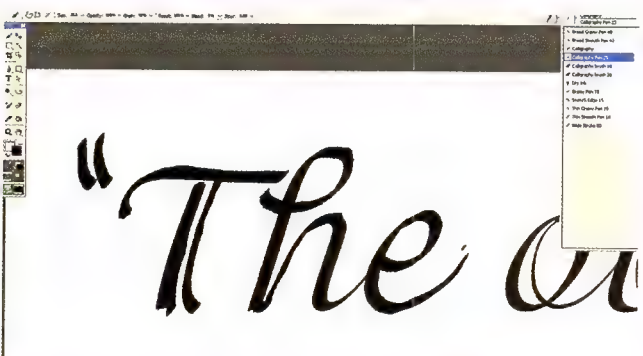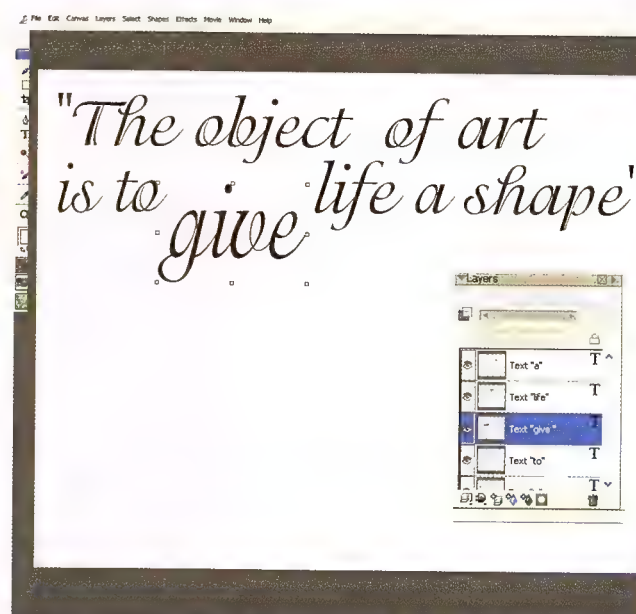
02 Type and tweak Add a new layer above the canvas and type the first word of your text. Now add another layer and type another word. Continue in this way until you've typed the whole phrase. Next, use the Layer Adjuster to tweak each word a little to give the text a bit of imperfection. When you're satisfied with the text, drop all the text layers.

"Feel free to embellish the script with gold leaf markers or add an illuminated look with archival coloured markers"

03 Make a clone Now, either make a clone copy of the text or open a piece of tracing paper over the text. Choose the Brush tool and open the Calligraphy variant of the Calligraphy brush. Experiment to find a brush size that fits your font. With a Wacom pen, paint over the text using the Calligraphy brush, making the angles of the brushwork match the angles of the text. You'll need to zoom in to get a good look.

04 Embellish and print Once your calligraphy's done, print out your final result on inkjet vellum to layer over a painting. You could also use Golden's Digital Grounds to print onto fine art paper. Feel free to embellish the script with gold leaf markers or add an illuminated look with archival coloured markers. If you don't like the end result, just print another copy and try again!

"The object of art is to give life a shape"

William Shakespeare

Now try some freehand calligraphy

Once you're comfortable using the calligraphy brushes, you may want to try lettering your own script. To help you line up your letters you can take advantage of the rulers or grid system that are available in Painter. To open a ruler, go to Canvas>Rulers>Show Rulers and drag the rulers out from the sides. To use a grid overlay, go to Canvas>Grid> Show Grid.

Experiment with different calligraphy brushes

Although the Calligraphy variant of the Calligraphy brushes is a good start, you can get different effects with the other variants. The Grainy Pen, for instance, will give a rougher edge to your brushstroke. Lowering the opacity and the grain of the brushes will give your brushwork different appearances – try them in combination with different paper textures and you're sure to come up with something wonderful.

hama ®

The smart solution

Always be prepared...

Whether you're a professional, semi–professional or an amateur, Hama understands the importance of having the right kit for obtaining the perfect picture and 85 years of experience gives them the knowledge to provide it.

BAGS & CASES

Not always an easy decision to make and best not made hastily, you'll need something adaptable so make a list of 'must have' features and stick to them, whether you want a traditional style of bag or something different, we have a bag for you.

SAMSONITE SAFAGA DAYPACK

PRICE: £49.99 SRP

■ This hard-wearing Samsonite rucksack from Hama is made from water-repellent Polytex and will store most photo equipment. A large zip opening allows easy access and there is an additional zipped compartment at the top with two internal mesh pockets.

The photo compartment is lined with soft fleece and contains variable inner dividers, an additional card pocket and integrated fleece cleaning cloth. The padded back and ergonomically shaped shoulder pads provide carrying comfort even for long periods.

OUTDOOR/UNDERWATER CASES

PRICE: £109.99 SRP

■ Surfing, snowboarding, skydiving - for the more adventurous photographer we have a range of outdoor/underwater cases with a watertight fastening to keep your camera safe and protected from the elements.

TRIPODS

A good tripod doesn't have to be expensive but it needs to be sturdy and light enough to transport with ease. Hama have an extensive range of full size tripods for all levels of experience and a collection of smaller tripods ideal for travelling.

OMEGA PREMIUM III

PRICE: £109.99 SRP

■ The stylish Omega Premium III is a high quality tripod with multiple features who's central column can be removed and used as a fully functioning monopod. Ideal for all levels of photographer, the multifunctional 3-D panorama head has locking grips for vertical and horizontal swivel to secure the camera in any position.

The aluminium legs have non-slip padded grips to carry the tripod comfortably, lockable leg braces and rubber feet with retractable spikes for security and stability. The built-in spirit level allows for correct set up. This tripod also features a quick release plate, a crank for height adjustment, and is supplied with a black tripod case.

TRAVELLER MULTI TRIPOD

PRICE: £19.99 SRP

■ Used together or separately, this sturdy tripod has extendable legs and rubber feet for secure positioning while the telescopic tube is ideal for those hard to reach positions such as self portraits or at a concert.

CLEANING & MAINTENANCE

■ Your camera is the vital element, so take good care of it and it will work with you. Hama offer a host of cleaning and maintenance solutions that will help you keep it in tip top condition.

LCD Protective Glass   Lens Pens   Blower Brushes

OTHER ACCESSORIES

■ To make your life even easier Hama can offer an enormous selection of complementary accessories and pretty much everything you could possibly need to help you take better pictures.

Memory cards cases   Card readers   Remote releases   Filters

If in doubt visit the website and let the Accessory Assistant do the hard work for you!

POWER

■ What could be worse than losing power when you are poised ready to take the perfect shot?

Fortunately Hama produce a comprehensive assortment of batteries, power and charging options all at very reasonable prices so you can afford to carry a spare in case of emergencies. Lithium Ion batteries are available for the majority of DSLR cameras and are ideal as replacements or as that handy backup.

DP 342 Li-Ion Battery Pack 7.4 V/850 mAh/6.3 Wh
hama
00077342
Only use the recommended battery charger
Do not connect the positive with the negative terminal
Do not dispose of batteries in a fire
Return old batteries to your dealer
Rechargeable

DIGITAL PHOTO FRAMES

PRICE: £124.99 SRP

■ When all the hard work is done re-live and share your experiences with family and friends, bringing memories to life in your living room courtesy of a Hama digital photo frame. A classy addition to any household the sleek black, glossy finish sits well with any décor and portrays images from a memory card with stunning clarity.

(10.4")

Ideal if you can't decide which of your pictures deserve to go in frames, these new digital photo frames are the perfect solution, give all your pictures the chance to shine!

Readers' Gallery
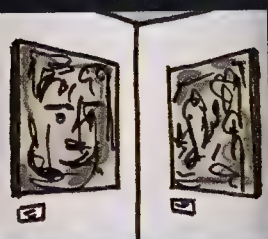
Traditionally trained fine artist Helen Chierego lives in Melbourne, Australia. She took up digital painting a few years ago and hasn't looked back since, producing a stunning range of still life and portrait pieces

Title: Alexander Up The Fig Tree
I used my Smeary Impression custom brushes for this image. The spattery areas are a result of the Colorset Confetti brushes.
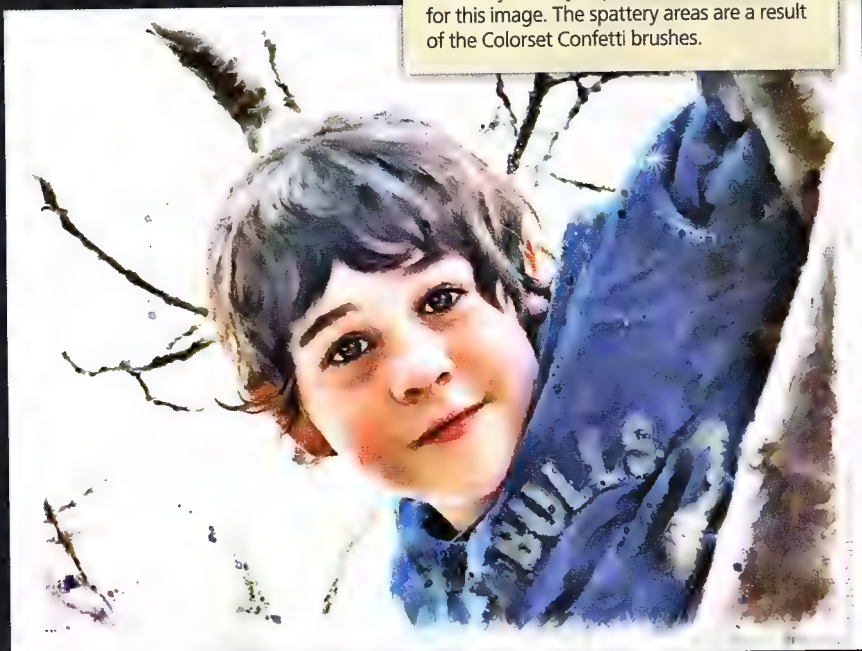
Helen Chierego began her artistic career as a traditional painter, and started to explore digital art a few years ago. Since then she's started selling pieces through the online gallery RedBubble, and her Painter Gallery is one of the most popular on our website. Helen's still life pieces display her unique style to great effect; a blend of her aptitude for Impressionistic colour and light with delicate and precise brushwork. But her muse is undoubtedly her granddaughter, Georgia. "Her face is very expressive and captivating. And besides, she loves to be photographed and painted!"

When and how did you first come across Corel Painter?
It was two years ago at The Innographx Forum, where a few people were taking their first tentative steps to finding their way around its many and varied functions. Then I discovered the inspiring work of Jeremy Sutton, Marilyn Sholin and all the other Painter Masters. From that point I was hooked!

What drew you to it?
The genius that's displayed by the creation of Corel Painter's brushes. Their ability to mimic natural media, such as oils, pastels and acrylics is mind blowing! It's clean to use in comparison to real oil paint with its range of toxic pigments, binders and mediums. There is no mess to clean up, no nasty smells, and storage and studio space isn't a problem. I can dip into a range of materials without ever having to go shopping for tubes of paints because Corel Painter has a range of paints, brushes, pastels, pencils, papers and canvasses that will never run out!

How would you describe your style?
I'm told that my style is recognisable. I find that it can often be described as eclectic, with techniques borrowed from various genres. I love the Impressionists and Post Impressionists, and elements of those styles find their way into my work.

How has your work and your technique progressed over time?
I find that it's a matter of refining and experimenting, especially now that I've acquired a graphics tablet and stylus. By simply sticking with it and learning a little each day to gain confidence I've had huge rewards. I have also found that Corel Painter's community is among the friendliest and most generous with helpful advice that I've ever experienced.

What are your favourite tools and techniques to use?
Corel Painter's brushes are my favourite tools, particularly Den's, Sargent and Impressionist brushes. They are brilliant!

The Brush Creator is also a great tool, and a little time invested in tweaking brushes can often yield some unexpected and exciting results.

And finally, what's the best piece of advice you could give to a fellow Painter enthusiast?
Be patient and give yourself a little time each day to become familiar with what this great program has to offer. You will definitely be rewarded!

Share your art with other readers

These pages of the magazine are given over to you, as a place for you to share your creations with readers all around the world and to publicise your gallery on our website. If you have a gallery that you're proud of, send an email to opm@imagine-publishing.co.uk.

Title: **Echiums & Loquats**
The inspiration for this piece came from my garden, where these beautiful blue echiums and yellow loquats were blooming.

Title: **Violet (far left)**
This little girl is a natural at posing for the camera. I photographed her at a party and painted her with the Den's brushes.

Title: **Two**
A birthday image to cherish for a long time to come. The Blenders work beautifully for the skin. This has been printed on metallic paper 16 x 20 inches in size and looks fantastic.

Readers' Gallery

Title: **Georgia Impression**

This was painted with the Impressionist brushes on a tinted background canvas. I was thinking about a particular self portrait by Pierre Bonnard when I painted this image.

Title: **Wattle**

This painting integrates the traditional with digital. I tried a range of brushes to paint the flowers – none of which were quite what I had in mind, so I had to resort to creating a custom brush in the Brush Creator.

Title: **Poppies And Glass Marbles**

Blue and orange complement and intensify each other in this image. I used Den's brushes to splash on colour. The objects are from my own collection of bits and pieces I keep just for the purpose of creating images.

Title: Georgia In Profile

I wanted the look of expressive and rapidly painted oil painting brush strokes. This is something I love that can be achieved with Corel Painter.

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Creative Challenge

Discover the final and winning entries to the eleventh challenge

Challenge number 11 is but a distant memory now, but we still need to let you know who won! As you have no doubt already seen, Ron Pease took the crown with his interpretation of the horse and tree image. The upward brush strokes give a great sense of movement in the image, making it feel very tactile. Excellent work, Ron!

A round of applause should also go out to Shannon for her fantasy take on the horse image – a bit of sparkle and magic is always nice to see! Ray's more realistic approach to the berry photo worked very well, as did Ted's beach scene. Jean came up with another excellent image with the textured and retro ice cream image, while Robin's motorbike zings with energy. Nathan's beautifully soft landscape is another favourite, and the addition of poppies works extremely well.

WIN!
A YEAR'S SUBSCRIPTION TO THE *OFFICIAL COREL PAINTER MAGAZINE*
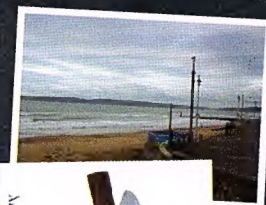
How to enter the challenge...

Visit www.paintermagazine.co.uk/competitions.php, download the images and send us an email. You can also download the images from the CD and email your entries to opm@imagine-publishing.co.uk. If they are over 2MB, you can send them on a CD to:

Website Challenge, Official Corel Painter Magazine, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

We can't return any CDs.

Ron Pease

WINNER!

Ray Stentaford

Ted Zimmerman

Remember! You can email your entries to **opm@imagine-publishing.co.uk**

Nathan Mozingo

Original images

Jean Grubaugh
YE OLDE ICE CREAM SHOPPE


Robin Kunzmannr

Shannon Story
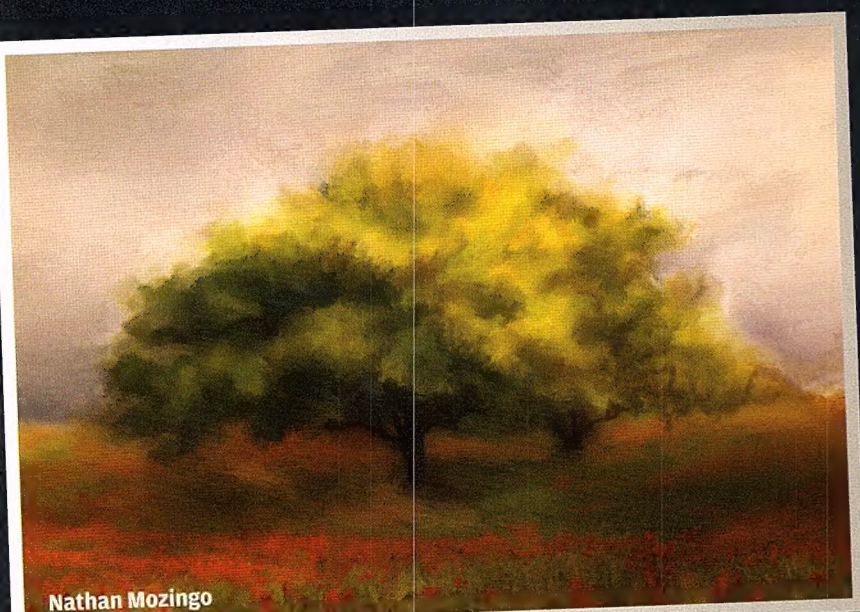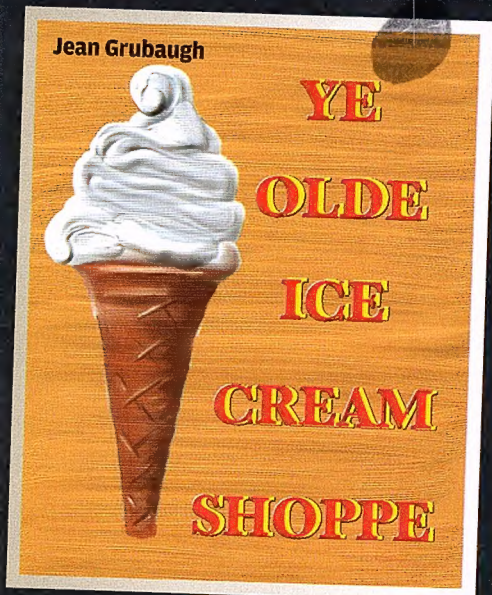
Enter challenge 12

Don't hold back - enter the challenge today!

Sometimes the best way to get the creative mind churning is to just start painting. Our challenge is to help you do just that! Pick at least one of the images and paint it in any way you like. Use it as an excuse to try out a new style or stick with your own, but choose a different type of image than you would usually. You'll find the photos on our disc this issue, or head over to **www.paintermagazine.co.uk**.
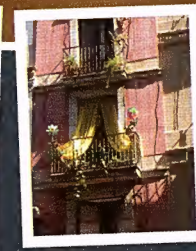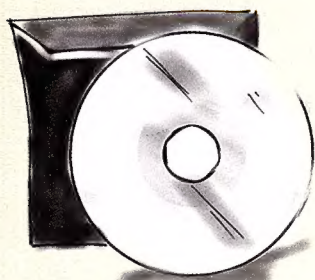
On the CD

PC and Mac

Learn about the creative materials on this issue's free CD-ROM

Tutorial files

Get the source files you need to follow this issue's tutorials
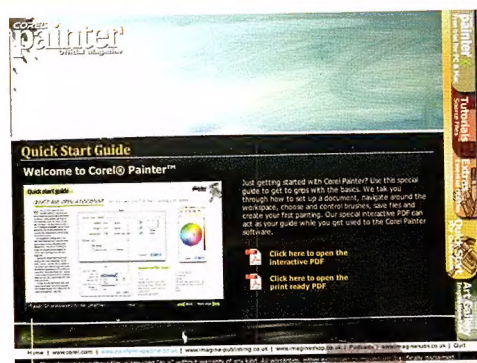
Quick Start guide

If you've just started with Corel Painter, our special Quick Start guide covers all the basics

Creative materials for digital artists

- 50 metal textures, 25 landscape reference files
- 30 high-res horse drawing photos
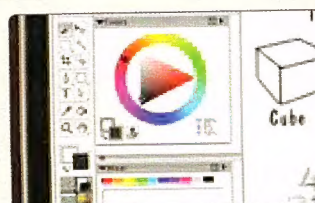- 60 minutes of video tutorials
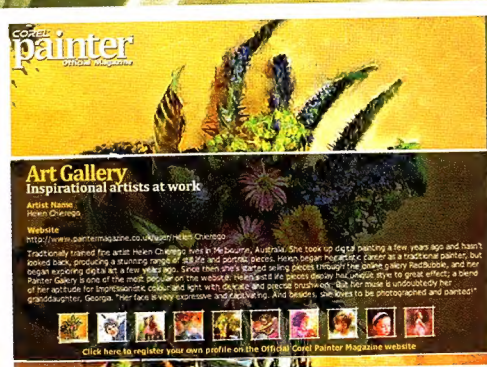
Art Gallery

Be creatively inspired by a fellow reader's fabulous Corel Painter artwork

Video tutorials

We have the second part of Charles Bernard's Painting Form tutorial, along with one for painting realistic mountains

Need help with the disc?

If you experience any problems with the supplied CD-ROM, send an email to:
CORxtrahelp@imagine-publishing.co.uk
Unfortunately we can't respond to software questions

Corel Painter interactive Quick Start guide
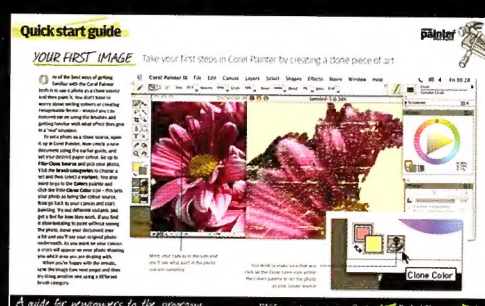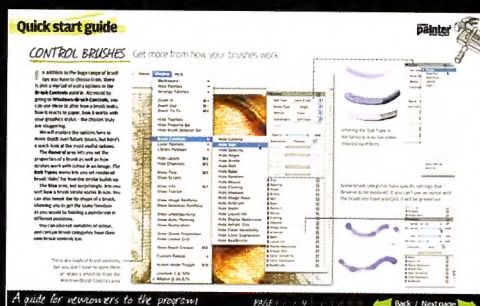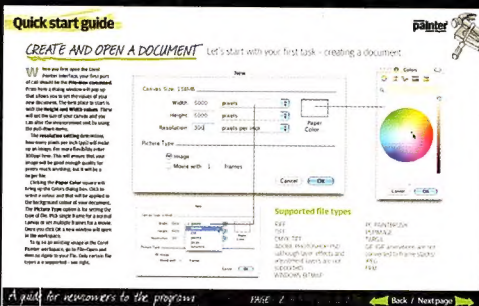
Create documents
Learn how to create and open your first document and start painting your masterpiece

Brush control
Discover how to select brushes and then tweak them to suit your artwork

Your first painting
Take your first steps with the program and use the Clone function to create art!

All you need to start painting digitally today!

COREL painter X
10-page Quick Start guide

PC and Mac

CD 24   PC + MAC

➤ 1 hour of video tutorials, 50 metal textures
➤ Tutorial source files, 30-day Painter X trial
➤ Horse drawing reference pack from 3D.SK

Get started in Corel Painter
Special ten-page PDF guide to help you understand the program
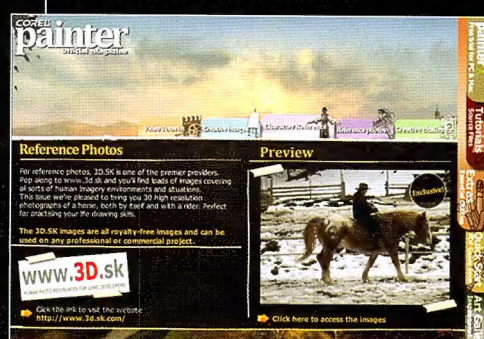
Start here!
Access all of the CD content by clicking the side tabs

Corel Painter X trial
Load up this 30-day trial and get started with digital painting today!

Art materials
Loads of art reference materials, including 30 horse images and 50 metal textures

Welcome

Software
Free trial for PC & Mac
Corel® Painter™ X (30 Day Trial)

Reference Photos

Preview

www.3D.sk

Discover the essential Corel Painter resources on the disc!

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BUT...
HE SAID IT
WAS OVER...

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